



Flinders Petrie

DECORATIVE SYMBOLS AND MOTIFS FOR ARTISTS AND CRAFTSPEOPLE

3064 Copyright-free Designs from the Ancient World



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BY
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DECORATIVE PATTERNS OF THE ANCIENT WORLD

The purpose of this collection is historical, and any interests that it may claim by racial characters or charms of form are only by the way. It stands as a first outline of an index to all the decorative imaginings of man. The subject is boundless, and to wait for completion would bar any useful result. This beginning of an arrangement of the matter will serve for sorting new material into a form in which it can be compared, registered and consulted.

The limitations of the subject in this volume are where it would trench on ground which is sufficiently known already. The course of civilizations since A.D. 1000 are so far familiar that the artistic connections would not add to our history of events; the architectural studies of capitals and mouldings are so many that they form an entire subject, well-worked, which would overbalance the general history of decoration if included here; the whole theory of interlacing (ACM) or the enormous mass of mosaics in the Roman world seldom add a new form; the many long trails of degradation of forms, human, animal, and vegetable, are usually of little value, as such subjects may equally well be adopted by any people, and simplification usually follows. Geographically this series is limited to Europe and Western Asia, with their links to other lands, but ignoring designs which are special to Siberia, China, or India.

The value of decoration, historically, is due to its having no stimulus of necessity. Where an invention is obviously needed, man will repeatedly invent on much the same lines, to meet his wants. But there is no general need fulfilled by drawing a spiral, rather than a triangle or an octopus. There is great diversity of fertility in different peoples; some abound in fresh ideas—like the Cretans or Apulians, others are limited to two or three stock devices—as the Babylonians or Chinese. The historic connections of design that can be traced, with due regard to place and period, give a strong

presumption of a real connection between the designers. This may be due to descent, which will revive a forgotten style after it has been overlaid—like Late Celtic, under Louis Quinze (see LY 96); or it may be a racial movement, like the spread of Hellenism in Asia; or by trade connections—as the Mykenaean style in Egypt, or Chinese in England; or it may be owing to the labour of captives, like the foreign motives in Roman work (see LY 66, 68; WZ 2), or the plait borders unknown at Pompeii, which appear after the Dacian war.

In selecting examples, it seems best to avoid mere intricacy of overloading a basic motive, where no additional idea is added; where such were brought in, it is better to simplify them if too elaborate, as the real motive may be hidden by irrelevant complication. We do not look for hyperboles in an index.

The material subject of a design is only incidental to the quest for motives, whether it be drawn from utility, such as basketry or netting, or from beauty as in plant forms, or from religious symbols as the cross or swastika, or from art and man's device. The scale is immaterial to the nature of the form, and only convenience of size and of detail is followed here. In selection, the earliest examples are always taken, after them the most widely spread, and variants which may be found elsewhere, also any unusually late examples. The mere repetitions of common types in a country are needless for our purpose.

The numbering is designed to allow of the largest amount of expansion without irregularity; thus between 3 and 4 can come 31 to 39.

The first entry in the reference, beneath each drawing, is that of date; if known, in years, it is stated as + for A.D. or — for B.C. If the century alone is known, the middle date is entered. When no definite date is found, a guess has been made from the general circumstances, as being better

than nothing, and is marked with a query. The wider divisions are by Egyptian dynasties in Roman numerals, or by the Minoan series, or by the ages of Neolithic, Bronze, and Iron. The nearest equivalents are stated in a table, on the first page of plates.

The second entry is the name of the place, when it is recorded; if obscure, the region is quoted, as the detail can be seen in the original work.

The third entry is that of the source, extracted from over two hundred and fifty works, including many long series. The abbreviations are given in a list. Commoner publications have been preferred, as being easier for verification. Arabic numerals are those of figures, if in a single book, as a translation will retain those numbers; they denote pages, if in a serial. Roman numerals are for volumes (capitals) and plates (small).

It is needless to write obvious conclusions which are seen on looking at the classified examples. Necessary notes of new conclusions and ideas are sometimes put on the plates or, if long, are

in print. A plate should explain itself as far as possible, and not be issued in the dignity of silence.

I have looked forward to doing this work for the last thirty years, and prepared for it. The selection and pencilling are on my own responsibility, and most of the inking in; some inking was done by other hands, and the shields and natural plants are mostly due to Miss Phyllis Gardner's brush work. Any spare space in a plate is left as a blank for making additions.

Those whose purpose is not historical, but artistic, will be aided by the references to the original sources which they require; the sketches here are merely an index.

I hope that every twenty years or so, supplementary plates will be issued by other workers after me, and that a flood of new connections will result from discoveries so much needed in the Middle East. This corpus is a preparation for the co-ordinating of all the new material.

NOTES.

Pls. I-III. Hero subduing Animals. The general idea of the A class is that of a controlling deity, which dominates the strongest powers of Nature, represented by lions, bulls, or horses. This symbolism originated in Elam or Iraq, and thence penetrated westward, mainly through Assyrian influence. The Gilgamesh series, AD, is a special form of this idea, but was linked with the rest. The female type is Ishtar, AN, passing into Astarte, AR, mixed with the Mother type of Cybele, AP 8, and the Earth goddess, AP 3, 6. In the West this passes into a deity dominating wolves, AU, or birds, AV, the most intractable creatures.

Pl. IV. Animals. The type of two sphinxes, or animals, with a middle column seems to start from Greece, and was continued late there, BA 8. With a middle tree it begins in Egypt, F 1, under Elamite influence; it is early in Iraq, BF 2; from Asia it came into Egypt, BC 8. Pairs of lions without a pillar appear early in Elam, BJ; and sphinxes in the West, BG.

Pl. V. Animals. The two snake-headed monsters, BK 2, 4, certainly passed from Sumer to Egypt. The dugong, BM 3, was the figure of Ea the god of wisdom, who rose from the Persian Gulf; it was corrupted in Assyria, as BM 5; thence it passed, under Assyrian influence in the north, to Denmark, M 8. The Glutton head, BN 2, is the main figure in Chinese decoration, where it degraded until formalised as N 4. The twisted snakes type is earliest in Egypt, BP 2, 3, but strangely survives along with rosettes in India, P 5. The form of about 2000 B.C., P 1, has a central staff which brings it nearer to the Caduceus. The two swords with guarded grips are the earliest that we know, P 1.

Pl. VI. Vase and Animals. This type originated in a Bacchic group, BT 2, with it a vase and plant became associated, V 2 to 5. Next a vase of fruit appears with birds of any kind, W 2, 4. The peacock was placed in decoration in China before this age, W 3, and first appears in western sculpture, on the porphyry sarcophagus of

Constantia, A.D. 330. At 560 it became usually placed with the vase and plant.

Pl. VII. *Animal Forms*. The triskele appears first about -1500, CB 12; this plain geometrical form, CB 60-75, precedes the development as human legs, CD. A Roman version was the development as dragons' heads, CF. The Chinese dragon seems to be copied from a bird, about -1000, CH 2; it passed under Norse influence, CH 6 (see MQ 3, 6, 84), and became denaturalised, CH 8. The Nautilus passed through various stages since -1800, CN 2. The shell is reduced, the arms formal, by -1300. Later the shell was the main object, with three arms, CO 2, and came down to -500, CO 7. Various other marine animals are difficult to identify.

Pl. VIII. *Octopus*. The naturalistic type, CR 2, of -1800 became regularised by -1600, CR 3, and formal soon after, CR 5. The eight-armed form was revived in the Dipylon ware, CR 8, and seems to have penetrated to the back of China, CR 9, where it is less likely to have been re-invented from the coast. The four-armed type soon arose, about -1400, CT 2, 4, 5. Then the two-armed which lasted to -1300. The period of transfer of the type abroad is thus indicated by the stage of simplifying: to Spain by -1500, to Brittany by perhaps -1200, CU 9. Other forms are of doubtful origin, CX.

Pl. IX. *Naturalistic Plants*. Plant forms are the earliest types of decoration, in France, DM 1, 2, and in Egypt, DM 30-66, at the beginning of prehistoric art. As no magic powers can be supposed to be gained by this variety of species, they warn us against seeing magic intent in the frequent forms of animals; the taste for beauty will produce one as well as the other.

Pl. X. *Lotus*. The Lotus was but little varied in Egypt, and it spread mostly from the Assyrian form, DR 4; from this it entered Cyprus and the West, also passing into Scythia, DR 9.

Pls. XI, XII. *Lily*. The lily was adopted in Crete about -2000; EA 2, 5. It became formalised by -1400, EC 3 (see FH 1, 2), and lost to nature, EC 7. In Syria it passed to a different type, BC 8, which was fully treated, as a botanical exposition at Amarna, in -1370. There the parts were clearly set out, ED 2, the pistils (marked P), the anthers (A), the calyx (C), and the spathe with a withered tip (S). These parts continued to be distinguished when the form was borrowed in other lands, down to the Hittite form, EK 7. At this stage it underwent a formalising by the Assyrians,

who did not understand it, EM 3, which may be called the bowl type. This went through western stages till it became ES 4, 5, 6, and then grew into a third form, ET 2, 3. Then this ran through a thousand years of classical varieties until it disappeared as EY 7, 8, 9. A detailed account of the development was issued in *Ancient Egypt*, 1929, p. 65.

Pl. XIII. *Palmetto*. The palmetto was brought into Egypt by 2800 B.C., FA 1, and *Emblems* 20, pl. LXXXV. It was greatly developed in Assyria, inserted in volute capitals, FB 2, 4, 5, 6, and adapted to running borders, FC. The Greek types combine the acanthus leaf, FD, with the lotus standing on a degraded form of the lily, FD 5, three subjects in one. Pl. XV. *Formal Flowers*. The fleur-de-lis form is in Japan, FG 3, almost as early as among the Franks, see QK 4. It did not enter Italy in decoration till the Papal Alliance with the Franks against the Lombards in +776, and probably vanished from architecture after Charlemagne. The development of the lily with curled and spiral petals, FH 1, 2, is important for dating this form to 1500 B.C., when it was removed on the way to Britain, 23, 56. Pl. XVIII. The foliage forms seem to pass from acanthus to wild geranium in FU 3, 4. The development of foliage, FV 6, 7, in +800, was growing into a skirl in +750, FV 1, and +825, FV 3, and became disconnected from the branch by +840, FV 8.

Pl. XIX. *Arabesques*. These start in -300, developing a bract at the fork of a branch, GB 12, into a calix form, GB 16, 2. In the Praetextatus catacomb, +180, there was a real reversion to Nature, unique in such work, GB 4, 5. The arabesque became standardised for all apse mosaics of the IV-XII centuries. The Dacian form in GB 9 may have started the Chinese Han type, GC 3 to 8. Pl. XX. *Syrian*. Another strong design was the Syrian vine border, GE 2, 3, which grew into the fine school of the Hind century, GE 7, 8. This was taken up by Rome, GE 5, where it is found by A.D. 130, and passed thus in the 1st century to the Lower Rhine, GE 4, 6. There naturalised, it was carried by the Anglian invasion into England, and it is found upon the Northumbrian crosses, GG 2, 3, 4. The strength of the northern connection appears by the type of the natural interlacing of +750, as seen at Oley, being copied unnaturally in Russia by +1234. With this design in use on the Lower Rhine, there is no need to look to Syrian monks as bringing it to the Anglians.

Pl. XXI. *Symmetric*. The translation of formal plant design, GJ 3, 4, to Persia, GJ 5, and China, GJ 6, is probably due to Roman influence. But the Han style, GK 5, must be due to Assyro-Persian influence earlier, as in GK 4, which entered Russia. Pl. XXII. *Foliage Borders*. For the Persian affinity of the Moselle work, GQ 6, and pl. LXXXVI, 70, 83, and LN 71, 75, see Notes LXXXVI.

Pl. XXV. *Rosettes*. The pattern on this Pompeian potter's stamp, HC 2, so closely resembled the Egyptian rosette, HC 3, as to suggest that a piece of old Egyptian design had been brought over in a grain ship to Puteoli, and copied.

Pl. XXVII. *Inanimate*. The hills with plants and flowers, JB 1-7, are an interesting development of scenery in 1400 B.C. The radiate pattern, JE 6, is an extraordinary union of 7 and 13 points. Pl. XXVIII. *Radiate*. The most glorious radiate form is the sun on JQ 6, a yellow disc, with red centre, shining yellow rays and spangles of light on a blue ground.

Pl. XXIX. *Spirals*. The spiral begins before the Neolithic age in the Pyrenees, at the Azilian period, LA 8, LB 6, 10. Perhaps of the same age is that in Egypt of the prehistoric (Amratian) period, LA 13, which suggests a coil of thorny climbing plant, see LXXXV, 32, 33. On the neolithic Danubian pottery, the crossing bands on the spiral suggest that it represented a bundle of grass stems, tied at intervals to make it stiff for construction, LA 26, 28. In either case, it was of flexible vegetable origin, before it became formalised. The full grasp of it was in the aerolithic, with the noble types, LA 58, 63. The S spiral was as early as the whorl, LB 6, 10. Pl. XXX. *The Looped S S* is also aerolithic, LC 16, 18, 20.

Pl. XXXI. *S Continuous*. The multiple band was favoured in Russia and Scandinavia, LC 60, 68, 70, 74, 94, 95, 96: while the spotted band belongs to the south, LC 62, 64, 66; LM 2. In Egypt, the circular spiral, C 86, 87, is of the XI and early XII dynasty, the oval, C 88, 89, is later in the XII, but was started in Ur at an earlier date, LJ 5; it was secondary in Egypt. The S with two sprigs, LD 14, or flowers, D 41, 28, 49, 56, began in -2500, and extended to -1500, LD 56. It was carried west and modified at New Grange, dated on the Irish side between -2000 and -1500. This accords with the Cretan dating. Pl. XXXII. *Band*. The band winding round centres, LE 3, similarly passed to the west and reached Denmark, LE 7, 9, in the same age,

LM 11. Pl. XXXIV. *The C Spiral* begins with LM 19, and seems to rise later than the S form. It is the earliest in Egyptian history, or M 7, about -3400. Pl. XXXVII. *Late Forms*. Spirals became fragmentary in Scythia and the north, LQ. A peculiar decoration with parallel lines of curve, LR, spread from south Russia, just reached Mykenae about 1600, but was otherwise all northern, and spread to China. R 9 and 95 are examples of false spirals, merely circles.

Pls. XXXVIII, XXXIX. *British*. The C spiral was settled in the British Isles, and the form of it, united with the lily with curved petals (extracted at the side of LS 56), comes from the flower, FH 1, 2, of -1500. The trumpet spiral was started in Crete, LV 4, about -1500 or earlier; it had passed to Britain by about +100, LX 4, and was eagerly developed later in Britain, LX 5, 7, and Ireland, LX 8, 9. The use in Britain was long before the period of Irish missions, and its arrival must have been in the Bronze Age, before it vanished from the south, probably about -1500 when other spiral patterns were transmitted. These spirals were here a thousand years before the Celts, who adopted what they found here already. The inflated style, LW, may be due to Celtic taste in each case, as it does not appear before that people. How usual spirals were for common purposes is seen in LX 98, 99, on objects in use.

Pl. XL. *Spiral Blobs*. The blob form, LY belongs to the North, a later growth of the bulbous, LV, and inflated, LW. It entirely disappeared after the Roman age, but revived by racial taste under Louis Quinze, LY 96, and infected the jewellery and furniture of that time. It appears on Roman lamps, Y 67, 68, probably due to the employment of the Gaulish captives of Caesar in the Roman potteries. The joining of spirals with a circle (often with double centres) in Britain is pre-Roman, LZ; then of Roman age in LX 4, and it continued into the Lindisfarne work, LX 5.

Pl. XLVI. *Interlacing Designs* belong originally to Norway, MN 2, 3; thence they were brought by the Anglian invasion into north England, N 4, 5, 54, 6, 66. They do not appear in Ireland till a later date, and they have no relation to the Celts, as plaits enter the British Isles a thousand years later than the Celts. Similar angular interlacing, as in rush work, entered Italy with the Lombards, and not earlier (MN 7, 73, 76, 79). It was combined with circular curves, partly by +700, MN 54, and completely by +825, MO 2. From Milan, O 4, +880, it passed to Ireland +924. It

continued in more complex forms in Italy till +1132, MO 8. It is distinguished from interlacing of the Goths, for that was not angular, but curved, as in osier work, see MH 65, 68, 69. The origin of all such interlacing is probably for the screens used to subdivide tents.

Pl. XLVII. *Animal Interlacing*. Interlacing was elaborated by the Norse with animal figures and dragons, MP. The complex dragon plaiting, MQ 8 (one animal shaded to show the form), gave rise to a figure of 8 pattern, MQ 84. Wire work was developed in the north, MU 2 to 5, by +680, and copied after the Norse invasion of Ireland, MU 7, B, of +850 onward. Wire threading on a chain was also imitated, MR 4.

Pl. L. The divisions of a circle are by 4 in Egypt and early Crete, where compass-struck patterns were unknown; but by 6 in Assyria, Syria, Greece and Italy, owing to facility of division by compasses, Pls. LI, LII. *The Skirl* seems to be intended to indicate circular motion, as in PT 9, the drawing of a chariot wheel.

Pls. LIII, LIV. *Shields*. The shields of northern races yield much of the decoration which has otherwise all perished in their woodwork. The Daci, on the column of Trajan, used vegetative forms, QC, D, and the crescent QE. Torques were worn by Daci, QF, and by Celts, QG; one was on the left arm, as in the story of Tarpeia, and two or four for higher ranks. On the column of Aurelius, the enemy in chain armour were the Marcomanni, as such armour was used in Holstein, QH. The Quadi used scale armour of horn (Ammianus), and this identifies the type, QK 1. The fleur-de-lis, K 4, is probably of the Franci, who were in the war of A.D. 417. The shields, QR 2, 3, 4, may be of Roman legions. The circular shield belonged to Greece and Gaul, QT, V. The Scythian type is identified by QX 2, but became so fashionable in art, that it is hard to draw conclusions from its presence in Gaul, X 5, and Etruria, X 6, 7. For the sigils on Scottish grave-stones, which appear to be shields and broken spears, see Pl. LXXXVII: as this origin has not yet been discussed, they are left in the miscellaneous class.

Pl. LV. *Band of Balls*. This pattern seems poor as a design, but it was very popular in the north. It touched the south at Mykenae, RN 4, and north Italy under the Lombards, RP 84, Q 4, RR 1, 2, 4, 5, 6, but never rooted there. It entered England, Q 2, 3, with the Jutes, and is found rarely on early fonts. Pl. LVI. *Architecture*. A

surprising feature, which has been overlooked, is the early use of the arch. In the neolithic age in Germany there were pillars and arches, RX 2, apparently of brickwork, with stone capitals. In Cappadocia very early arches are figured, RX 3; and in Mykenae by -1700 there were actually pointed arches, RX 4. After these, it seems likely that the later figures, X 5, 6, 7 were those of arched buildings. The spiral column, which was early in Mykenae, BC 6, was in Italy by -500, RY 3, and in India by +200, Y 5.

Pl. LVII. *The Cross* was an early emblem, in Susa by about -3000, and in India, SA 4, distinguished by a double border, SA 1 to 4. This gives reason for regarding the sign in Egypt at the same time, A 6, 7, as being an emblem, and not merely a mechanical piece of line-work. It was equally known between these two countries, in Cilicia and Aleppo, A 8, 9. The more ornate barred ends, B 5 were added not later than -2000. The sign is also bordered in Egypt, C 7, and Melos, C 8. By -2600 the cross began to be elaborated in Crete, SD, and D 2 is an astonishingly early example, not far from the primitive figure, A 2. It fell into a coarser treatment on the mainland, SE. This pure equilateral form, without any ornament, SF 4, was that in the shrine at Knossos, dating about 2300 B.C., and is exactly the same as the well-known Greek cross of Christian times. It was also used in the north, by the example F 3, from Laibach. It was adapted to woven stuff for clothing, SF 7, 8, and by -1400 in a fanciful form, G 7, 8, it was probably made in Crete, and imported to Egypt for hangings. After that, it became degraded, SJ. In Assyria, SK 5 to 9, the terminals were emphasized, and copied thus in the north, SK 2.

Pl. LIX. *Christian Age*. On reaching Christian times, it is clear that the pagan forms were retained, M 3 continued as N 1, 12; M 1, continued as N 15; N 4 continued as N 45. None of the pagan ornate forms were used religiously till the Vth century, A.D. (Og, Og 97). Pl. LX. In the Christian monuments, the XP monogram begins in +331, and lasts till +470. The variant with the P made with Horus' lock of hair, begins +440, and continued to +560, but is common in Egypt later. The plain figure of the cross first appears in +380, and the jewelled cross in +425. The expanded terminals begin about +450. The Arian cross has discs at the terminals, SX 1, 12. The adored cross at Palenque, in Central America, has terminals of the type of +600. Such a cross may well have been taken by the Nestorian mission in +638

to China, and within the next five centuries there may have been Chinese communication with America.

A very important movement was the reforming activity of Leo the Isaurian, who tried to bring the Byzantine empire and law into a more modern condition. Part of the change was the iconoclast movement in A.D. 730, to which we must ascribe the removal of the arms from the great crosses at Constantinople, on the west doors of Hagia Sofia; and this reformation was reflected in 820, when the Archbishop of Turin abolished crosses and images in his diocese. To the same movement is due the erasure of the cross arms at the church of S. Prassede in Rome, SY 6. In 830 the cross received the addition of a second bar higher up; this short cross-piece may have represented the label, INRI, SZ 2, 6.

Pl. LXIII. *Triangle*. Among triangles should be noticed the peculiar half rhombs, TR 7, 8, 9. On the last named the circles contain two small circles, as in late Celtic work elsewhere, LX 1, 4, 5; Z 4, 5, 6. Some meaning may have been attached to the sign. The curious type of the triangle with a disc on the point is as early as —1100 (TS 1), and appears again at —400 (TS 56). The main example of it on the tomb of Theodoric, TS 6, is too late in date to give a clue to understanding it. Rhombs subdivided were the favourite type about —600 (TZ).

Pl. LXVI. *Textiles*. Among weaving patterns, there is a large variety copied in the brickwork of mediaeval Iraq, UP. The reason for this is that matting is often placed over mud brick walls to preserve them from weather, and so the patterns of matting were naturally associated with such building. The net-work patterns, UN, in Britain are copied from the string nets in which pots were carried, as they were in Egypt. Hanging drapery, UR, was often in use on walls, and is one of the commonest painted subjects. The great example of imitation is in the marble stripes lining the cathedral of Monreale, marked out by the red borders of each width represented, and striped marble was selected for the apse, which simulated hangings.

Pls. LXIX, LXX. *The Swastika* is more commonly pointing backward (V; E, F, G), than forward (V; A, B). The groups here are of the simple form, then with one extra bend, and others up to 5 bends. Each group is arranged geographically from west to east, to show the distribution. The eastern is the earlier source. On the Indian form, see *Ancient Egypt*, 1922, 56.

Pl. LXXI. *Grooves and Steps*. The origin of the "strigil" pattern, WB 6, on Roman sarcophagi is traced back here to wide fluting, W, A and B. The step pattern, W, G to K, is purely northern, and only touches the Mediterranean at one corner. It is very persistent, and is now in general use from Scotland to China. It took possession of the gold and garnet work, which originally (WJ 2), was free from it, and ruled all the Jutish and Saxon jewellery work in England, WK 2, 3. Pls. LXXXIII-IV. *Mosaics* are classed by the obliquity of the angles formed, 1:1 up to 1:3. The long hexagon embroidery in Assyria, Z 6, is evidently derived from two hexagons, one above the other, as in Z 5. The Solomon's Seal pattern, WZ 2 was probably due to Jewish captives employed.

Pl. LXXV. *Kcy*. The simple key patterns abound in Italy, the more interesting are the reciprocal forms, where the inter-spaces are of the same form as the solid between them, as in XA 8, and XD. The maze pattern XE 2 is the oldest known. XE 6 is not perfect, as the upper left-hand quarter does not open. Pl. LXXX. *Squares*. The expanded cross of Hartlepool, YN 7, is derived from the Ravenna type, N 5, and that obviously came from an Etruscan origin, N 4. Pl. LXXXII. The curious pattern YW 5 seems to have been copied from a grating above a doorway. The squares of varied content, YY and YZ, show what the Celt did before he acquired the spiral or interlaced forms.

Pl. LXXXIII. *The Metopic series*, ZA to E, was developed to separate squares of design around vases. In this form it precedes by a thousand years the architectural use of parallel lines between metopic groups. There is no meaning in grooving the ends of the roof beams in a building; but when that device of parallel lines to separate groups was well fixed in vase painting, it naturally was transferred to a similar duty in architecture.

Pl. LXXXV. *Emblems*. Over the head of Hittite deities is placed the sign 10 A, B, C, 11, which is recognised as the sign of divinity. It may represent a double shrine of the Mother and Son deities. A modification of this, 12, is placed beneath each of five divine figures, on a gold ring from Tiryns. The same is developed as 15 at Knossos, and this passed on to the types 16, 18 and 19; the last-named still retains the double bar of 10 A to C. Whether the Cretans recognised the original sense is quite unknown; apparently, it is merely used as ornament. Another emblem is that of the Hittite

royal mark, which is found on pottery and elsewhere, 21-2-3. It appears as an amulet at Amarna, 27; also as a mould for making such amulets, No. 28; this suggests that the Egyptians traded pendants or amulets with the Hittites. A gold amulet of this type is also known, Z 9.

On the dress of the Kefti people, about the north-east of the Mediterranean, in 1600 B.C., there is placed an emblem, 36; this belonged to a previous age, as examples occur in Egypt at 2700 B.C., 32, 33; we cannot say from where they were introduced. In Asia it passed to Kasgar (37), to a reliquary of Persian (?) sources (38), and up to Lithuania, 39.

Pl. LXXXVI. Some groups are hardly assignable to any of the main classes. Fresh connections may appear in future. The wave group, 61-69, links on to some in the spiral group, LP 37, 56, of the same period and regions: but the wave forms could not all go among spirals; in order to separate these classes, far earlier examples would be needed. The strange divergent droops, 70 to 79, are unexplained: in 75 they seem to show a structure which recalls Persian or Central Asian design. The Persian affinity of 70 and 83 is puzzling in the Franco-German region; the rest of the group is in GQ 6, 7, and LN 71. In 83 the flower at the top, the droops on each side, the two commas below, and the droops at the base, are all of the fashion of Persian work, as on the dress of Khusgar, 84. Was it due to a stray party from Xerxes' expedition at 480 B.C., lost in Thrace, and pushing west to the Rhine? Their superior civilisation might well take a lead in that region. In Hagia Sofia, 85, the middle figure is almost Turkish, and is duplicated in the very foreign group in Britain, 82. Below in group 91 to 95 is the series of boss designs from China; this is an Asiatic idea which crops up in the large oval boss from the Caucasus, WJ 8, and in Asiatic-Gothic elsewhere.

Pl. LXXXVII. The Scottish emblems on tombstones have been supposed to represent a fibula and pin; but no pin could have a widening at each end, nor be bent. It seems rather that the group represents some form of shield reversed, and the broken spear, of a warrior. Such a long, round-ended, shield as QZ 3, 4 appears QP 4, 6, and accords with the style of Celtic shields, as seen in the example from the Thames, QZ, 46. The lunate form, QZ 6 may be the Scythian shield, QX, QY; the deeper form QZ 5 is parallel to the deeper forms QX 8, 9. The squared forms QZ 66-77 may be a square basket-work breastplate,

like the square front and back pieces on Gaulish figures at Marseilles. In the sides are circular hollows to allow freedom for the arms and, below, it descends in two cuisses over the thighs. The spear points remain in Z 2, 3, 6, 62, 64, 66. The whole idea seems to have been originally the reversing of the shield, laid longways or upside down, and the breaking of the spear, like the heralds breaking their wands at a funeral, as symbols of the end of the career. On one stone a helmet is also figured, see ACM 99. This custom would have arisen in the Bronze Age, and in the post-Christian period of these monuments the originals were probably forgotten, more or less, and the forms were confused. It may be mentioned that the animal on these tombstones, sometimes called an elephant, is probably a walrus.

Pl. LXXXVIII contains mysterious forms which may some day find a place in the series when we have much more material before us.

To sum up some of the results that we can already gain from this study: there is the great influence of Assyria on the North, in Hungary (SK 2, 5) on the Lower Dnieper (DR 9, FA 9, GK 4, 5), and extending to Denmark (BM 8); there is the movement at 1500 B.C. from Crete and Mykenae to Britain, which was probably by the Atlantic, and not from Northern lands where such designs are unknown (FH 1=LS 56, LD 56=LD 97, LE 3=LE 7, 9, LN 63=LN 67, CU 3=CU 9); there is the Syrian vine copied on the Lower Rhine, and thence brought to Northumbria by the Anglians; there is the interlaced work coming from Norway, brought by the Anglians to England, and by the Danes to Ireland; there is the Han style in China due to Assyro-Persian work; there is the Hittite divine emblem planted in Crete, and the royal emblem in Egypt; and there is the rise of arched brickwork in neolithic Germany, in Cappadocia, and with pointed arches in Mykenae. Lastly, there is a strong evidence of a wandering body from the army of Xerxes reaching the Lower Rhine.

These are some of the more definite conclusions which may already be drawn from a study of these decorative patterns; when more material is available one may expect to find many more links in the earlier ages. From these we shall view the past as a network of civilisations, peculiar to each land, and interacting on each other. We may then discriminate the original source of each of the devices which belonged to different areas before they were spread by intercourse.

ABBREVIATIONS.

A	Archaeologia	53	BMJ	Brit. Mus. Cat., Jewellery	1
AA	Archiv für Anthropol.	1	BN	Botta, Ninèvè	4
AAF	Aspelin, Antiq. Nord. Finn	9	BNS	Butler, North Syria	6
AAS	Aberg, Anglo-Saxons	20	BP	Briggs, Pompeian Decoration	4
ABA	Abercromby, Bronze Age	25	BOB	Brunton, Qau and Badari	3
ABS	Ann. Brit. Sch. Athens	55	BRG	Babelon, Monnaies Répub., Rome	3
ACA	Andrae, Ceramics of Ashur	3	BSA	Butler, Syrian Anc. Architecture	13
ACM	R. Allen, Early Christian Mons.	8	BU	Bell, Ukhaidir	4
ACWA	Ayrton, C. and W., Abydos 1904	1	BZ	Blegen, Zygouries	5
A-E	Ancient Egypt	61	CA	Childe, G., Aryans	6
AFW	Aberg, Franken, West-Goten	25	CAB	Chantré, Age du Bronze	1
AGL	Aberg, Goten, Langobarden	23	CAC	Chifletius Anastasis Childerici	2
AGO	Armstrong, Gold Ornaments	1	CAF	Chantré, Prem. Age du Fer	8
AJA	American Jour. Archaeology	8	CAI	Cattaneo, Archit. in Italy	4
AM	Athenische Mittheilungen	4	CAO	Contenau, Archéol. Orientale	1
AN	L'Anthropologie	5	CB	Carabellesi, Bari	1
ANT.R	Antiquarium, Rome	2	CC	Chantré, Caucase, I, II, III	18
AO	Alt Orient	1	CCO	Crawford, Carved Ornament, Irish	43
AS	Andrae-Schäfer	1	CD	Childe, Dawn Europ. Civilization	23
AV	Arne, Necropole Vendel	12	CDA	Capart, Débuts de l'Art, Egypte	2
AZ	Arch. Zeitung, Berlin	8	CDURA	Cumont, Doura	1
BAB	Boye, Age Bronze, Danemarc	2	CDP	Childe, Danube in Prehistory	13
BAE	Baldwin Brown, Arts Early England	16	CIP	Cohn, Indisches Plastik	8
BAK	Bossert, Alt Kreta	12	CMC	Chantré, Miss. Capadoce	2
BAMI	Burgess, Anc. Mons., India	2	CNG	Coffey, New Grange	6
BAS	Blavignac, Archit. Sacré	16	CT	Cichorius, Traianus Säule	7
BAZ	Bull. Soc. Scien. Azerbijan	3	DA	Ducate, Arte	5
BC	Bertrand & Reinach, Celtes du Po	42	DCD	Delbrueck, Consular Diptychen	12
BCA	Boerschmann, Chines. Archit.	9	DCL	Delaporte, Cylindres, Louvre	33
BEO	Bronsted, Early English Ornament	16	DCO	Delaporte, Cylindres Orientaux	3
BGG	Bulleid & Gray, Glastonbury	28	DCP	Dussaud, Civil. Préhelléniques	8
BHG	Boyd & Hawes, Gournia	4	DECA	Dalton, Early Christian Art	3
BIS	Banks, Bismiya	1	DF	Déchelle, Age du Fer	16
BK	Blegen, Korakou	15	DF2	Déchelle, Second Age du Fer	26
BL	Brunton, Lahun I	1	DP	Délégation en Perse	5
BLM	Blackman, Meir	1	EDE	Engelhardt, Denmark, Early Iron Age	4
BM	British Museum	5	EG	Espérandiou, Gaule Romaine	60
BMB	Boston Mus., Bulletin	2	EH	Engelbach, Harageh	1
BMCE	Brit. Mus. Cat., Early Iron Age	15	EM	Ernest Mackay, correspondence	14
BME	Bliss-Macalister, Excavations	1	EN	Excavaciones Numancia, 1912	13

EPH	Ephemeris, Athens	1	LA	Lindenschmidt, Alterthümer	.	.	.	13
EPM	Evans, Palace of Minos, I, II	78	LAM	Lacroix, Arts du Moyen Age	.	.	.	1
EPT	Evans, Prehistoric Tombs	3	LEYDEN	Monuments, Catalogue	.	.	.	1
ESA	Einstein, Scultra Africana	2	LIOY	Abitazione Lacustre Fimon	.	.	.	1
ESB	Evans, Shaft Graves, Beehive Tombs	1	LK	Lübke	.	.	.	3
ESM	Evans, Scripta Minoa	2	LN	Layard, Monuments of Nineveh	.	.	.	12
ETP	Evans, Tree and Pillar Cult	1	LOUVRE	Museum Catalogue	.	.	.	1
FCL	Fellows, Lycian Coins	5	LP	Lefebvre, Tombeau Petosiris	.	.	.	2
FG	Furtwängler, Gemmen	1	LV	Lindqvist, Vendel Kulturen	.	.	.	1
FLM	Furtwängler & Loescheke, Myken. Vasen	57	LW	Lysons, Woodchester	.	.	.	4
FLT	Furtwängler & Loescheke, Thongefässse	2	MA	Monumenti Antichi	.	.	.	167
FMP	Fowler, W., Mosaic Pavements	1	MAA	Mem. Amer. Acad., Rome	.	.	.	13
FNZ	Faenza (Journal)	1	MADP	de Morgan, Age de Pierre	.	.	.	1
FP	Flinders Petrie copy	39	MAE	Munsterberg, Art Extrême Orient	.	.	.	5
FRV	Furtwängler & Reichold, Vasen	1	MAIA	Mitt. Arch. Inst. Athenische	.	.	.	25
FV	Falchi, Vetulonia	1	MAK	Montelius, Alter. Kulturperioden	.	.	.	31
GA	Gusman, Art décoratif, Rome	14	MAM	Micali, Antichi Monumenti	.	.	.	60
GBA	Gervasio, Bronzi Arcaichi	23	MANX	Kermode, Manx Crosses	.	.	.	3
GC	Gruneisen, Art Copte	16	MAP	Meyer, Apulien	.	.	.	58
GCC	Genouillac, Céramique Cappadoce	28	MBH	Wiss. Mitt. Bosnien Herzegovina	.	.	.	23
GCK	Gluck, Christliche Kunst	6	MC	Montelius, Vorklass. Chronol. Italien	.	.	.	7
GEC	George, W. S., Church of St. Eirene	2	MCA	de Morgan, Caucase	.	.	.	1
GM	Germania Romana	2	MCH	Macdonald, Cat., Hunterian	.	.	.	2
GN	Gardner, E., Naukratis II	2	MCS	Montelius, Civilization, Sweden	.	.	.	5
H	Hill, B. M. Catalogues of Coins	5	MF	Mainz, Festschrift Lindenschmidt	.	.	.	3
HAR	Halle, Arte Russa antica	2	MG	Museo Gregoriano	.	.	.	2
HBK	Hoernes, Urges. Bildenden Kunst	14	MGA	Mosaïques, Gaule et l'Afrique	.	.	.	4
HEE	Hogarth, Excavations at Ephesus	8	MGP	Montelius Grèce Préclassique	.	.	.	11
HF	Holland, L. A., The Faliscans	4	MI	" Prim. Civilis. Ital.	.	.	.	113
HFD	Hersfeld, Fels Denkmal Irans	3	MIA	Museo Italiano di Antichità	.	.	.	2
HH	Hogarth, Hittite Seals	8	MKE	Mühlestein, Kunst der Etrusker	.	.	.	2
HOC	Hall, H. R., Oldest Civil. Greece	1	MLG	Miller, Lindisfarne Gospels	.	.	.	6
HS	Hall, E. H., Sphungaras	1	MLW	Munro, Lake Dwellings	.	.	.	2
HSI	Herbert, Schools of Illuminating	1	MMA	Minto, Marsiliiana d'Albegna	.	.	.	1
HSM	Hamada, Sumitomo Mirrors	9	MOD	Müller & Oesterley, Denkmäler	.	.	.	5
HU	Hoernes, Urgeschichte Menschen	17	MON. DIV.	Monuments Divers, Cairo	.	.	.	1
HW	Hayes Ward, Seal Cylinders	26	MP	Monuments Piot	.	.	.	3
HWU	Hall & Woolley, Al Ubaid	8	MPG	Mosso, Palaces of Crete	.	.	.	6
ILN	Illustrated London News	2	MPO	de Morgan, Préhistoire Orientale	.	.	.	5
JDE	Jéquier, Décoration Egyptienne	10	MS	Metz, Fruhkreischen Siegel	.	.	.	32
JHK	Jack & Hayter, Kenchester	2	MSAC	Maraghianis & Seager, Ant. Cret.	.	.	.	4
JHS	Journal of Hellenic Studies	28	MSE	Murray Ainslie, Symbolism	.	.	.	7
JI	Jahrb. Inst. Deut. Archäol.	18	MSG	Minns, Scythians and Greeks	.	.	.	5
JOAI	Jahrb. Oester. Arch. Inst.	9	NAA	Nielsen, Altarabische Kultur	.	.	.	2
JRS	Journal of Roman Studies	7	NB	Northcote & Brownlow, Roma Sotterranea	.	.	.	4
JSA	Janssen & Savignac, Miss. Arabie	2	NF	Nordiska Fortidsminder	.	.	.	5
JSH	Joyce, P. W., Social History, Ireland	2	NS	Notizie degli Scavi	.	.	.	33
KB	Kunstgeschichte in Bildern	51	NSO	Nerman, Skandinav. Ostbalktum	.	.	.	5
KM	Kircherian Museum	21	ODE	Oulié, Décoration Egéenne	.	.	.	2
KSA	King, Hist. Sumer and Akkad	1	OLYMPIA	1
KT	Koch, Dachterakotten Campanien	40	OTP	Odoreesco, Trésor de Petroassa	.	.	.	4
KUE	Körte, Rel. Urne Etrusche	2	PA	Petrie, Amarna	.	.	.	33
KWE	Koldeway, Wieder Ersteh. Babylon	2	PAB	" Aybodus, I, II	.	.	.	1

PAH	Pottier, Art Hittite	1	RV	Reallexicon Vorgeschichte	38
PAT	Petrie, Athribis	1	SA	Strzygowski, Altai-Iran	11
PBS	" Buttons and Scarabs	20	SAA	Ann. Scuola Arch. di Atena	28
PC	Perrot & Chipiez	3	SAC	Shima, Anc. Chinese Mirrors	25
PD	Petrie, Defenneh (in Tanis, II)	10	SAE	Schuckhardt, Alt-Europa	3
PDN	" Denderah	1	SAK	Scheltama, Alt-nordische Kunst	9
PE	" Ehnasya	1	SAYCE	(correspondence)	2
PG	" Gerar	13	SB	Schultz & Winnafeld, Baalbek	4
PGR	" Gizeh and Rifeh	2	SBC	Salzenberg, Bau. Constantinopel	3
PHBA	" Hawara, Bahmu, Arsinoe	1	SCV	Sumitomo Collection of Vases	19
PIK	" Illahun, Kahun	11	SCM	Schiemann, Mykenae	1
PKG	" Kahun, Gurob	1	SGLC	Segalen & Gilbert, Miss. Chine	3
PKP	" Koptos	1	SHAC	Siren, Hist. Arts Anciens Chine	2
PM	Petersen & Domazewski, Marcus-Säule	15	SHET	Sarre & Herzfeld, Euphrat & Tigris	8
PMH	Petrie & Mackay, Heliopolis	1	SHIR	Sarre & Herzfeld, Iranische Reliefs	2
PN	Place, Ninève	1	SI	Schiemann, Ilios	6
PNB	Petrie, Naqada & Ballas	1	SKA	Sarre, Reise in Klein-Asien	2
PNK	" Naukratis I	10	SM	Seager, Mochlos	15
PO	Poulsen, Orient fröhgriech. Kunst	2	SOO	Siret, Orient, Occident, en Espagne	7
PP	" Etruscan Tomb Paintings	8	SP	Sarre, Art Perse antique	10
PPA	Parkyn, Prehistoric Art	1	SS	Schuckhardt, Schliemann	26
PPE	Petrie, Prehistoric Egypt	11	SSC	Siren, Sculpture chinoise	1
PQ	" Qau (Antaeopolis)	9	SSS	Stuart, Sculp. Stones, Scotland	11
PRE	" Roman Ehnasya	1	ST	Stradonetz, Antike Terracotten	3
PRS	Porter, Romanesque Sculpture	1	TA	Tacileesco, Adamklissi	2
PRT	Petrie, Royal Tombs, I, II	2	TAP	Trans. Dep. Archeol., Pennsylvania	8
PS	" Sediment, I, II	6	TDA	Evans, Tomb of Double Axes	4
PSC	" Scarabs and Cylinders	1	TM	Tristram, Moab	1
PSCL	Pinza, Storia Civiltà Latina	2	TMMA	Tsountas & Manatt, Myken. Age	2
PTC	Petrie, Tombs of Courtiers	4	TS	Toesca, Storia Arte Italiana	2
PWM	" & Wainwright, Meydum	2	UC	University College, London	18
QGH	Quibell & Green, Hierakopolis	2	WAH	Weber, Arte Ittiti	2
R, RAL	Rivoira, Archit. Lombarda	23	WAI	Westheim, Arte Indica	2
RAN	Rygh, Antiquités Norvégiennes	17	WCR	Wilpert, Catacombe Romane	4
RAR	Reports, Arch. Research, Kyoto	5	WEM	Woege, Etruskische Malerei	5
RCA	Romilly Allen, Celtic Art	4	WHP	Walters, Hist. Ancient Pottery	1
RI	see RMJ		WM	Wilpert, Römische Mosaiken	7
RIG	Rostovtzeff, Iranians & Greeks	9	WPS	Wilson, Preh. Annals, Scotland	4
RK	Kertch (Russian)	1	WS	Wilson, Swastika, U.S. Mus. Rep. 96	1
RMA	Randall MacIver, El Amrah	1	WSA	Wasmuth, Scultura in Avorio	1
RME	" Etruscans	5	WT	Wace & Thompson, Preh. Thessaly	20
RMI	" Iron Age in Italy	42	NM	Xanthoudides, Messara	35
RMP	Renan, Mission en Phénicie	3	ZE	Zeitschrift für Ethnologie	4
RMV	Randall MacIver, Villanovans	10	CD	Photographs	138
RS	Riegl, Spät-römische Kunst	14	Sites only quoted		47

CLASSES AND FAMILIES OF ARRANGEMENT.

		No. Plate.			No. Plate.
A	Hero and Lions, Ishtar.		G	Star anemone	I
B	Elamite, Egyptian	2 I	H	Lily of the valley	7
D	Gilgamesh	3	J	Olive	1
F	Persia to Italy	7	K		1
H	Hero and bulls, horses, ostriches	5 II	L		4
J	Italian	4	M		19
K	Heads	2	N	Natural plants. Lotus.	X
N	Ishtar	4	Palm	1 X	
P	Earth goddess, Cybele	3	O	Various	6
R	Astarte and lions	12 III	P	Lotus, natural	1
S	Astarte and animals	3	Q	" grouped	4
U	Goddess and wolves	2	R	" Assyrian	5
V	Goddess and swans	9	S	" Italian	5
B	Sphinxes and Animals.		T	" Greek	1
A	Sphinxes and pillar	4 IV	U	" formal	1
C	Animals and pillar or plant	5	W	" Roman	1
F	Animals and tree	7	X	" artificial	1
G	Pair of sphinxes	4	Y	" borders	3
J	Pair of lions	3	Z	" petals	2
K	Pair of monsters	3 V	E	Lily.	
M	Dugong	3	A	Natural	2 XI
N	Sloth head	4	C	Formal	5
O	Stags, cats	2	D	Egyptian	6
P	Serpents entwined, insects	10	G	" formal	8
Q	Pair of swans	4	H	Oriental	7
T	Vase and animals	5 VI	J	Flower group	1
V	Vase and plant	5	K	Arborescent	6
W	Vase and birds	9	M	Bowl form, Assyrian	3
C	Triskele, dragons, nautilus.		N	Palmetto, Assyrian	1 XII
B,C	Triskele	17 VII	P	" Cretan, etc. . . .	5
D	Three legs	6	Q	" Italian	6
F	Dragon heads	4	S	Bowl, Italian	8
H	Chinese dragon	4	T	Fan, Italian	14
J	Pair of dolphins	2	Y	Persian, Indian, Byzantine	9
N	Nautilus	9	F	Palmetto and Formal.	
O	Nautilus shell	3	A	Egypt, Assyria	8 XIII
P	Loligo, etc. . . .	8	B	Compound, as capital	7
R	Octopus, 8 arms	8 VIII	C	Repeated border	18
S	" 6 arms	1	D	Acanthus	9 XIV
T	" 4 arms	4	E	" border	5
U	" 2 arms	7	F	" debased	7
X	" ?	5	G	Fleur-de-lis	6 XV
D	Natural plants.		H	Formal flowers	9
A	Crocus	4 IX	J	" borders	10
C	Pink	3	K	Radiate flower	12 XVI
E		5	L	Stem flower	9
F	Vetch	1	M	Geometric flower	15
			N	Vine border	6

		No.	Plate.		No.	Plate.
O	Ivy, natural	5	XVII	D	6 rays	5
P	" large leaves	8		E	7 "	5
Q	" running	9		F,G	8 "	12 XXVIII
R	" leaf, formal	9		H	9 "	2
S	Oriental	4		J	10 "	1
T	Foliage, Egyptian, etc. . . .	2	XVIII	K	11 "	4
U	" Oriental	9		L	12 "	1
V	" central	9		M	13 "	1
G	Arabesque.			N	14 "	2
B	Greek and Roman	11	XIX	Q,R	16 "	4
C	China	6		S	Fringed	6
D	Borders	4	XX	T,U	Clubbed	7
E	Vine borders	8		V,W	Circle of spots	9
F	" Roman, Italian	6		X	Ball and spots	8
G	" Northern	7		Y	Rings of spots	2
J	Geometric groups	6	XXI	Z	Spotted borders	3
K	Compartment	4		L	Spirals.	
L	Trees, early and northern	11		A	Whorl, early	24 XXIX
M	" Greek, Italian	10		B	S form	25
N	Borders, Italian	5	XXII	C	S joined	53 XXX
O	" Northern	11		D	S spiral and flowers	14 XXXI
P	" Late	9		E	Winding bands	3 XXXII
Q	" Northern	9		F	Border of running S	26
S	" Formal	7	XXIII	G	Paired S	13
T	" "	5		H	Triple whorls	7 XXXIII
U	" running	12		J	4 whorls, 5, 7, 3	18
V	" leaf, formal	11		K	Paired whorls	11
W	" Chinese, etc. . . .	8	XXIV	L	Triple areas	5 XXXIV
X	Plants, formal	7		M	C spirals	32
Y	" "	5		N	Spiral areas	23 XXXV
Z	" "	9		O	Spurred spirals, Malta	21 XXXVI
H	Rosettes.			P	Tagged spirals	14 XXXVII
A	Triple	2	XXV	Q	Loose spirals	15
B	4 petals, early	4		R	Ribbed grounds	10
C	4 petals, as flowers	4		S	C groups	17 XXXVIII
D	4 petals	7		T	S groups	12
E	5 "	4		U	Trumpet ends	4 XXXIX
F	6 "	3		V	Bulbous ends	5
G	6 "	4		W	Inflated forms	9
H	7 "	5		X	Late Trumpet ends	12
J	8 "	6		Y	Blobs	16 XL
K	8 "	7	XXVI	Z	Junction circles	5
L	9, 11 petals	4		M	Twists.	
M	12, 13 "	11		A	Single line	8 XLI
N	14, 15 "	6		B	Continuous line	12
O	16, 17, 22, 24, 32 petals	6		D	Double line	35
J	Hills, Sun, Moon.			E	Double link	13 XLII
B	Hills, with plants	4	XXVII	F	Double twist	19
D	Hills	7		G	Triple twist	18 XLIII
G	Sun, Moon	5		H	4 twist, 6 twist	24 XLIV
K	Radiate.			J	Twisted circles	8 XLV
B	Triple	1		K	" " foliated	7
C	4 rays	9		L	" " late	9

		No.	Plate.			No.	Plate.
N	Angular plait	9	XLVI	R	A.D. 700 to 900	10	LVI
N	" " Lombard	5		S	A.D. 900 to 1100	6	
O	" circled plait	7			Architectural beginnings		
P,Q	Dragon plait	18	XLVII	X	Early arch	7	
R	Chain	5		Y	Spiral pillar	6	
U	Wire plait	7		S	Cross.		
N,A,B	Pentagon	24	XLVIII	A	3000 B.C.	10	LVII
F	Feather surface	2		B	2000 B.C.	7	
S	Scales	14		C	Early Cretan	9	
O	Divided circles .			D	Decorated Cretan	9	
B	Parallel cross filling	9	XLIX	E	Radiated	6	
C	" later	7		F	Square block, Cretan	6	
D	Triangle hatched, cross lines	6		G	Woven	2	LVIII
E	Inner circles	7		H	Simple cross, Greek	4	
F	Spotted circles	7		J	Cross and circle, Cretan	7	
G	Late divisions	10		K	Cross with terminals, Assyrian	6	
H	Two inner circles	2	L	L	Maltese cross, etc.	10	
J	Three inner circles	3		M	Northern, decorated	7	
K	Four arcs	15		N	Northern, from pagan types	13	LIX
L	Five arcs	1		O	Decorative cross	8	
M	Six arcs, early	6		P	A.D. 500-800	6	
N	" late	11	LI	Q	A.D. 800-1200	7	
O	Seven, eight, and ten	2		R	Chi-Rho monogram	9	LX
P	Skirls, earliest			S	Radiate forms	2	
Q	Skirls, early	5		T	Cross to A.D. 450	7	
R	" XVIII Egypt	3		U	Cross to A.D. 540	9	
S	" XVIII Greece	8		V	Cross to A.D. 740	10	
T	wheel	3	LII	W	Cross, A.D. 800-915	7	
U	" XXVI	4		X	Decorated cross	16	
V	" hooked	7		Y	Frankish	2	
W	" multiple	3		Z	Second cross-bar	2	
X	" northern	7		T	Triangle and Rhomb.		
Y	" Italian	4		A	Hatched	15	LXI
Z	" Irish, etc.	5		F	Zig-zag	7	
Q	Shields.			G	Reciprocal	9	
C,D	Daci, foliage	16	LIII	H	Internal	15	
E	" lunar	8		J	Parallel	9	LXII
F,G	Torques of rank	8		K	Long	6	
H	Marcomanni	8		L	Divided	8	
K	Quadi, etc.	9		N	Fretted bands	8	
L,M	Galli	17		O	" various	8	
P	Hour-glass form	3	LIV	P	Solid	7	
R	Roman, etc.	8		Q	Vertical hatch, etc.	7	LXIII
T	Greek, Roman, disc	5		R	Stepped, half rhomb	5	
V	Galli, disc	7		S	With disc	14	
X	Scythian	9		TU	Rhomb parallel lines	20	
Y	" formal	7		V	Diagonal	8	LXIV
Z	Scottish (see LXXXVII)			W	Vertical, early	9	
R	Band of balls.			X	Parallel, spotted	9	
N	2500 to 600 B.C.	8	LV	Y	Wide	7	
O	600 to 1 B.C.	7		Z	Subdivided	15	
P	A.D. 1 to 500	10		U	Wavy and Zig-zag.		
Q	Northern to 700	10		A	Wavy	9	LXV

		No.	Plate.		No.	Plate.
D	Winding . . .	4		T	Complex . . .	9
E	High waves . . .	8		U	Swarstika . . .	8
F	In and out . . .	1		V	With squares . . .	5 LXXVIII
G	Squared . . .	1		W	Ornamented . . .	8
H	Barbaric . . .	5		X	With squares . . .	5
I	Late . . .	8		Y	Diagonal areas . . .	4
K	Weave, early . . .	6	LXVI	Z	Diagonal bands . . .	10
L	Square plait . . .	6		Y	Divided Squares.	
N	Net work . . .	9		A	Simple block . . .	7 LXXIX
O	Wrapped . . .	12		B	Complex block . . .	8
P	Matting . . .	13		D,E	Systems of squares . . .	10
Q	Festoons . . .	3	LXVII	F	Ornate squares . . .	9
R	Hangings . . .	9		G	With parallel lines . . .	8
S	Glastonbury . . .	10		H	Diagonal squares . . .	7 LXXX
T,U	Zig-zag . . .	20	LXVIII	J	Included squares . . .	4
V	Multiple . . .	6		L	Fret squares . . .	6
W	With filling . . .	7		M	Decorated squares . . .	6
X	With spots . . .	8		N	Cross squares . . .	5
Y	On cylinders . . .	9		O	Divided diagonally . . .	13
Z	Borders . . .	4		P	Divided parallel . . .	6 LXXXI
V	Swastika (West-East).			Q	Diagonal sections . . .	8
A,B	Positive . . .	16	LXIX	R	Diagonal pattern . . .	5
E,F,G	Negative . . .	28		S	Quarters alternate . . .	8
J,K,L	1 bend . . .	19		T	Quarters cruciform . . .	8
R	2 bends . . .	10	LXX	U	Cruciform . . .	7 LXXXII
T	3 bends . . .	9		V	Decorated . . .	3
U,V	5 bends . . .	11		W	Subdivided . . .	5
WXZ	Curved . . .	19		X	Celtic, curved lines . . .	7
W	Grooves, Steps, Geometrical.			Y,Z	Celtic, line and spot . . .	35
A	Straight grooves . . .	8	LXXI	Z	Linear Designs.	
B	Curved grooves . . .	3		A	Metopic . . .	9 LXXXIII
G	Steps (west) . . .	18		E	„ diagonals . . .	10
H	„ (east) . . .	10		J	Toggle lines . . .	9
J	„ gold and garnet . . .	10	LXXII	K	„ bars . . .	12
K	„ „ „ „ . . .	7		P	Square turns . . .	10 LXXXIV
R,S,T	Pavements, 1:1 angles . . .	18	LXXIII	V	Key patterns . . .	5
U	„ 1:1 angles . . .	4	LXXIV	W	Parallel squares . . .	9
W	1:1.6, 1:2, 1:3, 1:3.8, 1:2.3, 1:2.5 . . .	7		X	Fret lines . . .	2
Z	Pavements, hexagonal . . .	8		Y	L groups . . .	6
X	Key Pattern.			Z	Cross lines . . .	9
A	T shape . . .	9	LXXV		Emblems.	
C	Reverse bends . . .	7			Hittite . . .	21 LXXXV
D	Reciprocal forms . . .	6			Keftiu . . .	6
E	Maze . . .	3			Unknown . . .	12
F	Cross forms . . .	3			Unclassed.	
G	Crenellate . . .	9			Waves . . .	8 LXXXVI
K	Hollow T . . .	3	LXXVI		Blobs, Persian . . .	16
L	Simple bend . . .	8			Chinese . . .	8
M	Double bend . . .	7			Scottish shields . . .	19 LXXXVII
N	„ „ hollow . . .	4			Odds . . .	56 LXXXVIII
O	Diagonal . . .	4				
P	Double series . . .	7	LXXVII			

APPROXIMATE RELATIONS OF PERIODS.

EGYPT Dynasty.	B.C.	CRETE.	Bronze. Iron.			
IV	3784		EM II			
VI						
VII	3084					
XI		EM III				
XII	2588	MM I				
	2375	MM II	E-B			
XIII,XV		MM III	M-B			
XIV,XVI						
XVII		LM I				
XVIII	1589	LM II				
A'mhtp. III	1400			Montel. III Br.		
	1328					
XIX	1202	LM III	L-B	M. IV Br.		
XX	1102			M. V Br.	BRITAIN Beaker	
XXI	950		E-I	Hallstatt	A	
XXII				I		
XXV					B	
XXVI	664					
XXX	320		L-I	II		
Ptolemaic		Hellenistic		500	C	
				250		
				100		
				III		
						388
						Celts
						206
						Han

For the dating in years, see the recent results in *Ancient Egypt*, 1929, June.

HERO SUBDUEING LIONS OR BULLS



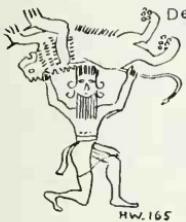
-5000? GEBEL EL ARAR M.P.
ELAMITE WORK IN EGYPT
AT THE CONQUEST S.D.63



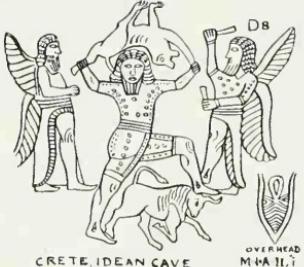
S.D.63 HIERAKONPOLIS, Q.GH, LXXVI
-5000? EGYPTIAN COPY



GILGAMESH
HW.159



HW.165



CRETE, IDEAN CAVE
ASSYRIAN INFLUENCE IN CRETE
GILGAMESH AND THE BULL



PERSIAN CYL. HW.1108



CORINTH AZ.1824 VII



-400? DORYLAION
MAIA 1895 I



NINEVEH L.NE.64



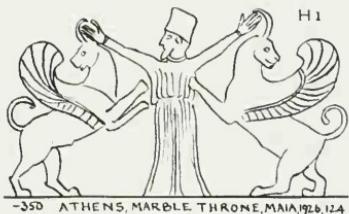
-500 SEALING MEMPHIS P.W.M.,XXXVI



BRONZE, SABAEEAN NAA.67



BRONZE, PERUGIA, M.I.252.17



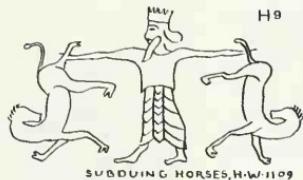
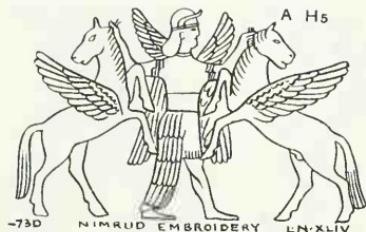
-350 ATHENS, MARBLE THRONE, MAIA 126.124



-730 NIMRUD L.N.-XLVIII

A

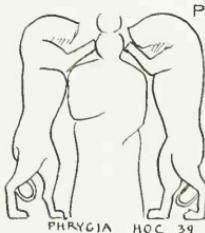
HERO OR ISHTAR SUBDUCING ANIMALS

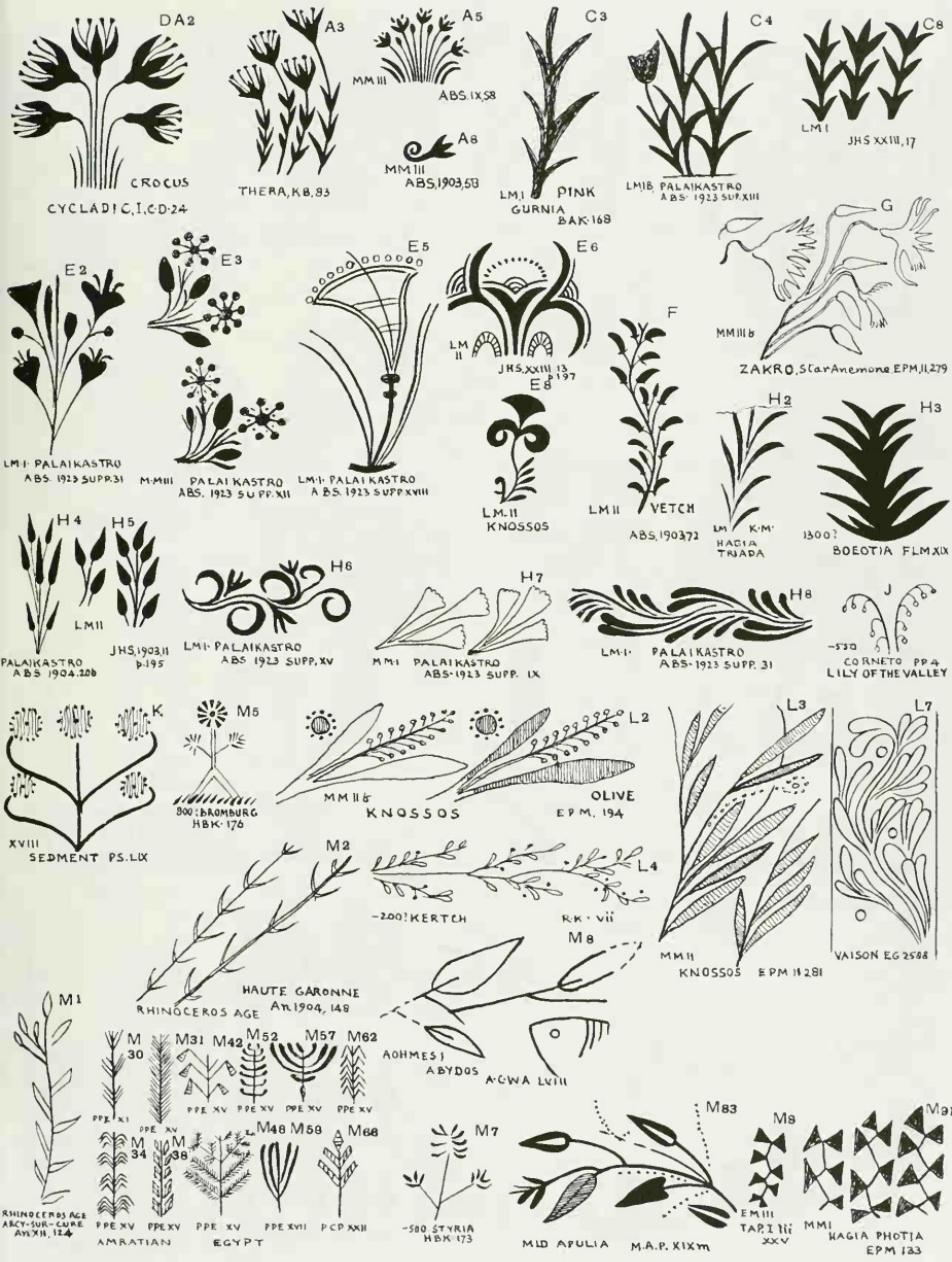


EARTH GODDESS AND LIONS



ISHTAR AND LIONS



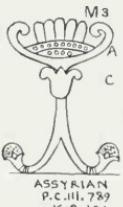
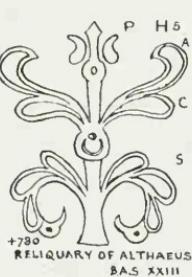
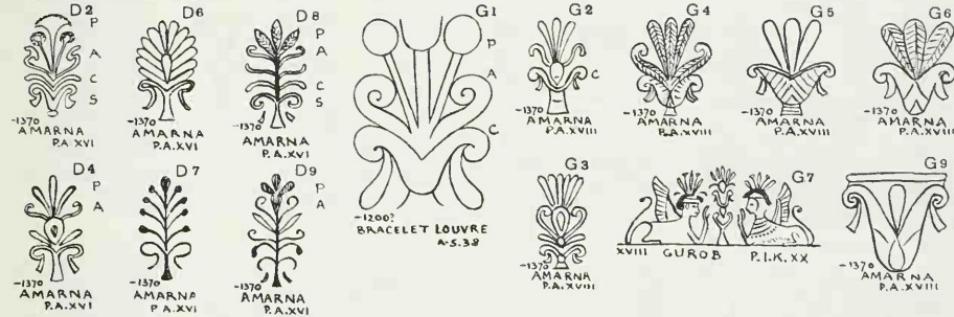


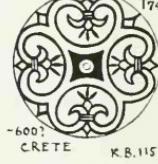
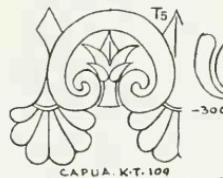
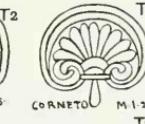
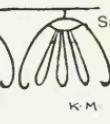
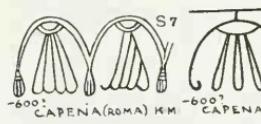
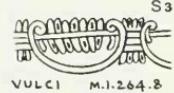
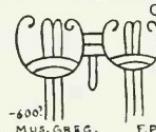
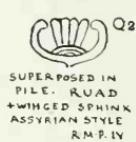
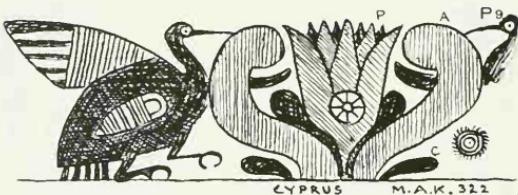


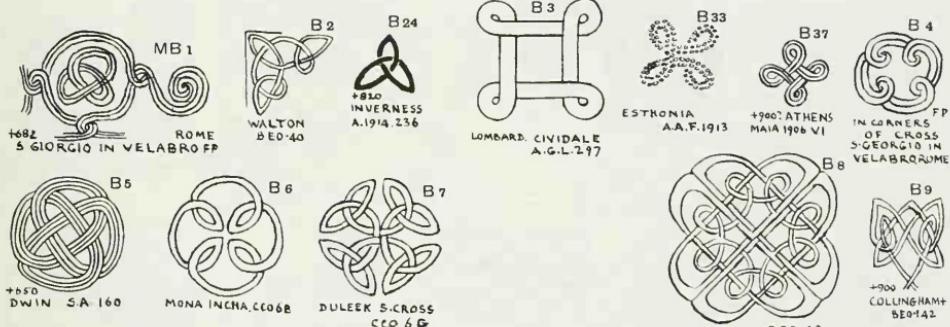
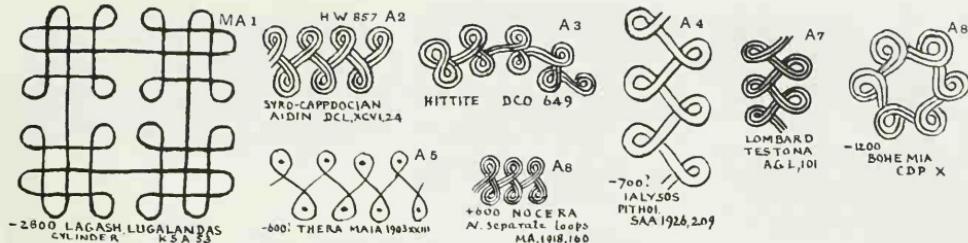
LILY



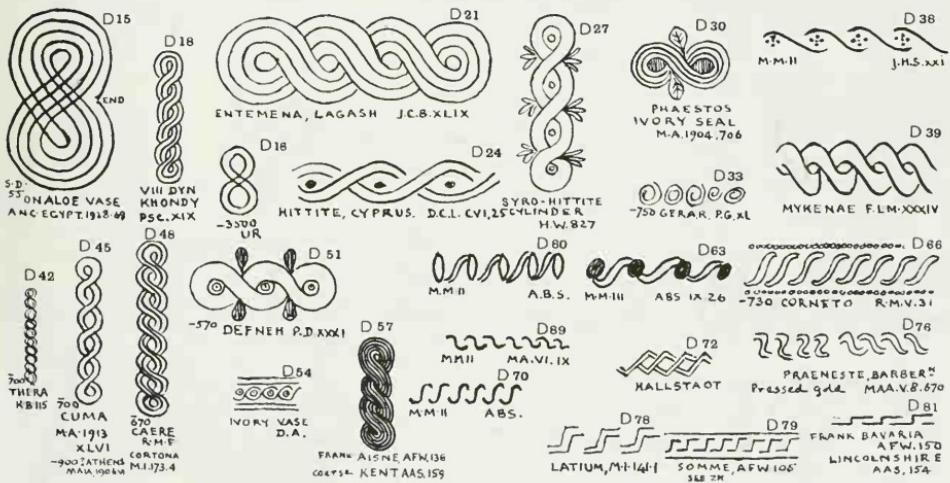
EARLY IN XVII SEE BCB

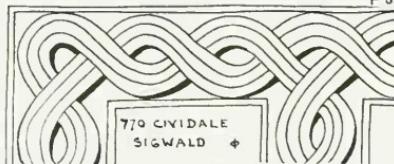
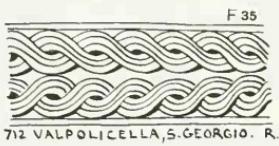
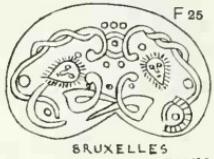
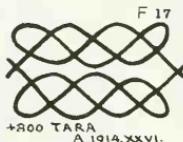
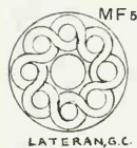
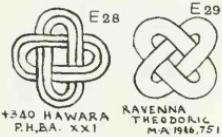
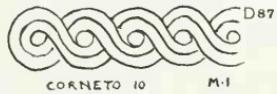
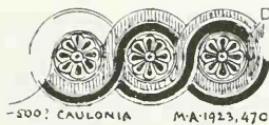


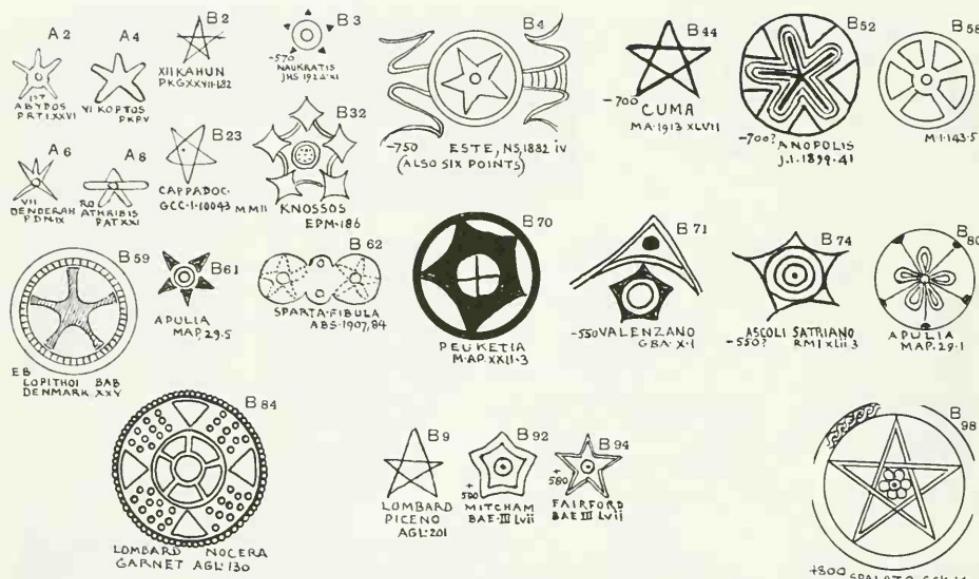




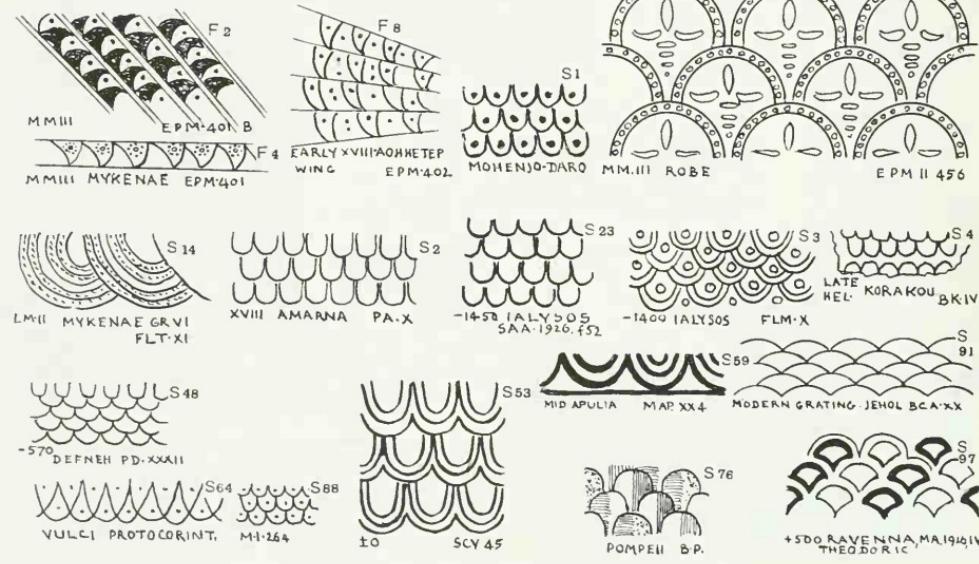
DOUBLED LINE TWIST

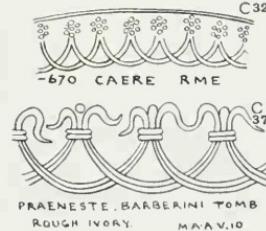
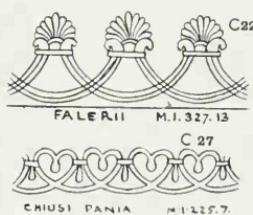
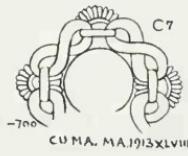
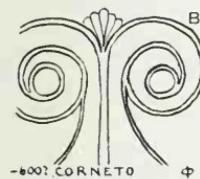
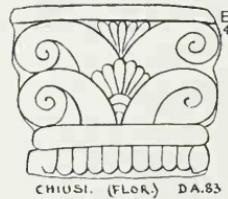
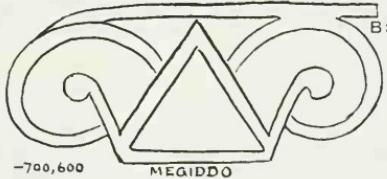
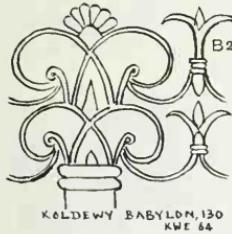
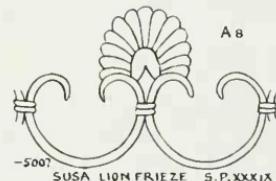
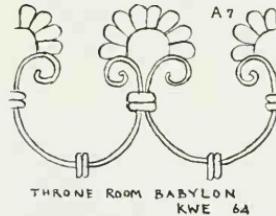
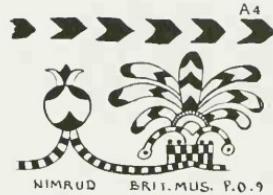
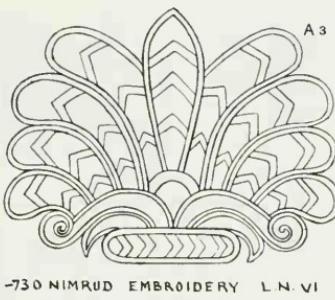


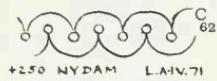
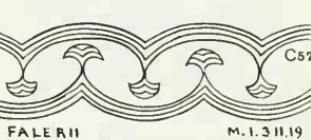
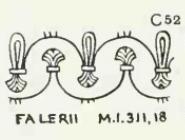
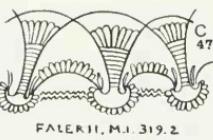
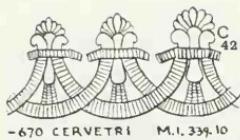




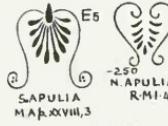
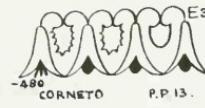
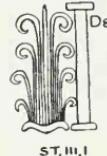
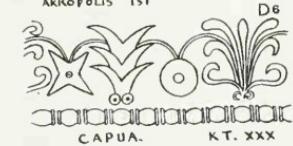
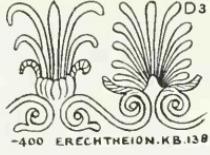
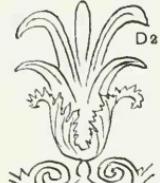
FEATHERS



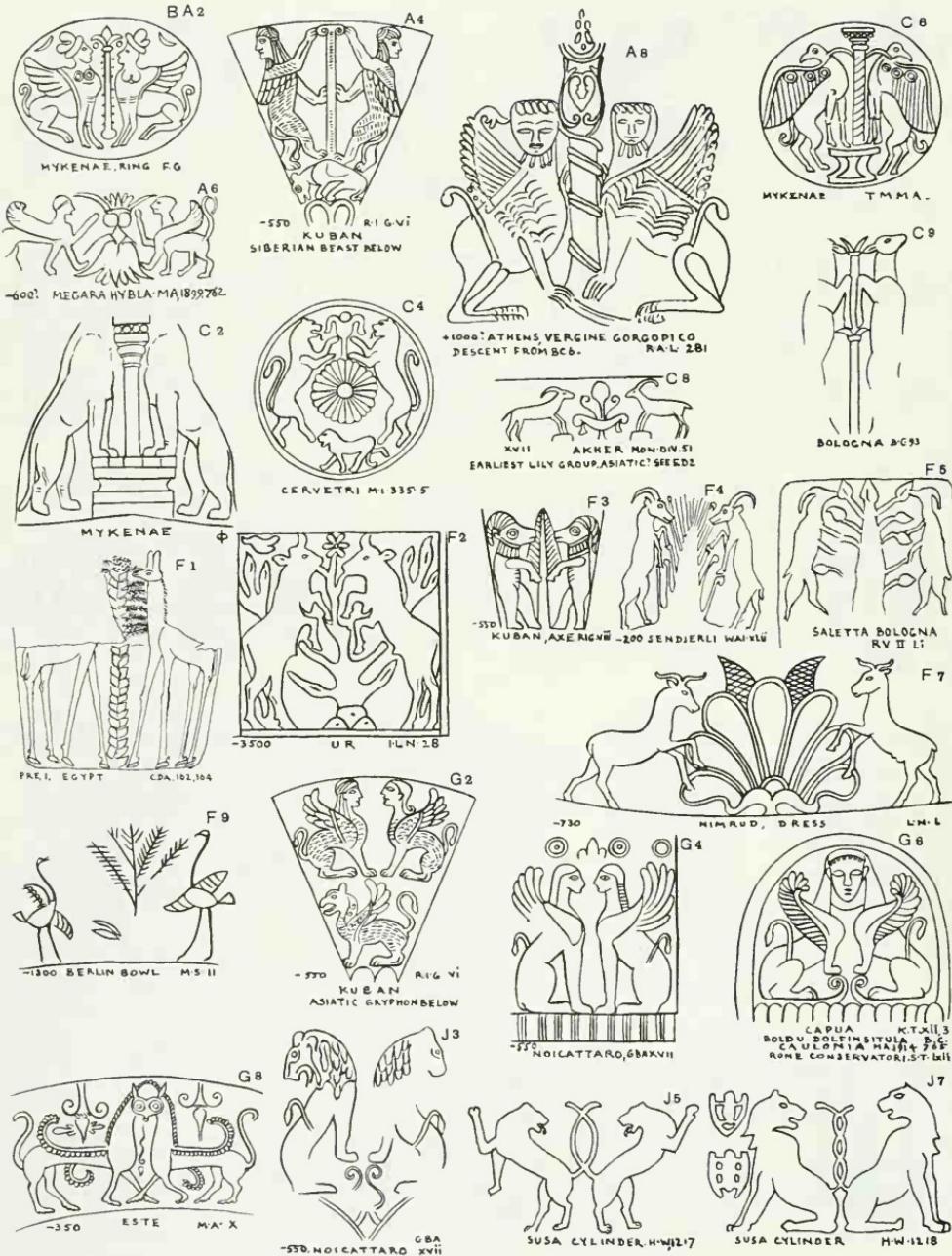




ACANTHUS

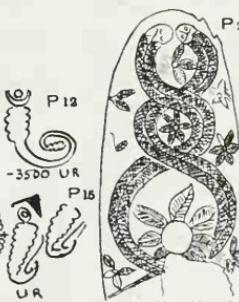
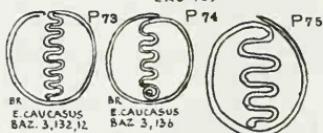
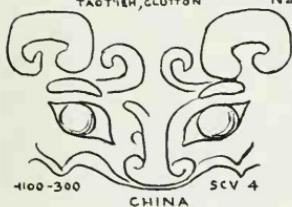
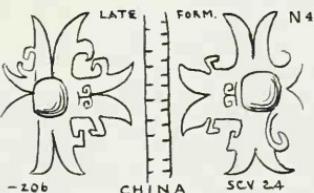
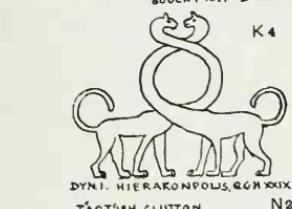








DUGONG, EA
TEACHER OF MEN
M3





ROME CONSERVATORI

BT2



ST.I.2. ST.IV.2



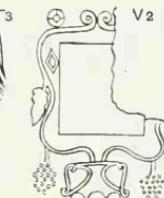
T5

+500? ROME BARACCO MUS. ♦
PEGASI OF DIOSCURI AT FOUNT JUTURNAROMAN
BONA

CHINA SGLC.CXXI

V4

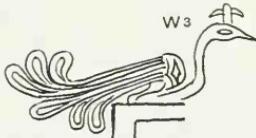
V5

+300? COMINGES
EG.855, 6919+546
RAVENNA
S.VITALE ♦

W2



+461-8

ROME. S.GIOVANNI LATERAN. WM86
also putto, pheasants or chicks.

W3



W5



+550 RAVENNA S.VITALE ♦

+420 MATRONA. S.PRISCO WM.75

W6



+560 RAVENNA, S.APOL.NUOVO

W7



+560 PALESTINE, SHELLAL, MOSAIC.

ANC. EG. 1922, 97

W8



T8

+620 MSHITTA TRISTRAM, MOAB, 373

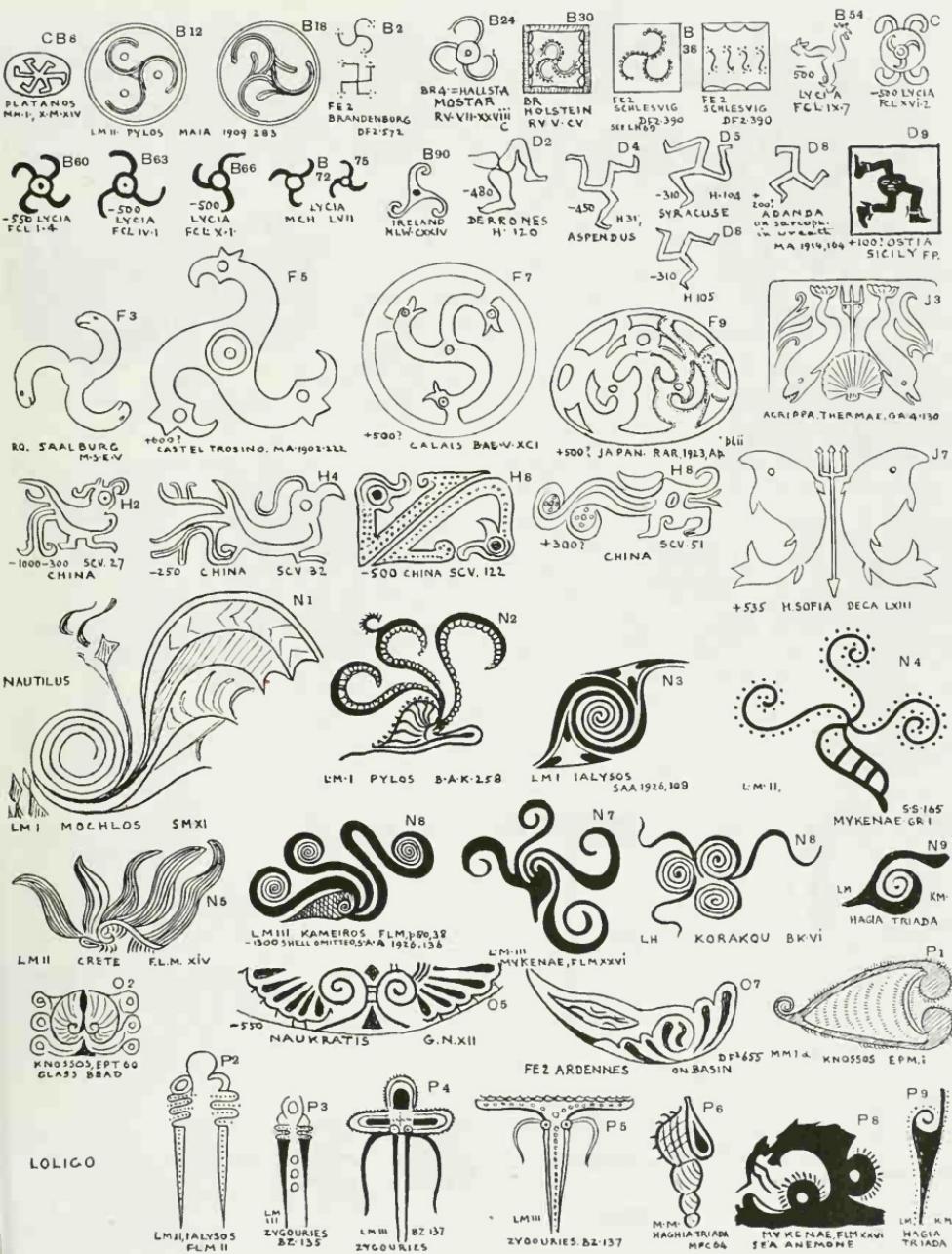
BAGHDAD
JAMI AL KHASAKI
SHET-III.XLV

+829 VENICE S MARCO ♦

W9

♦

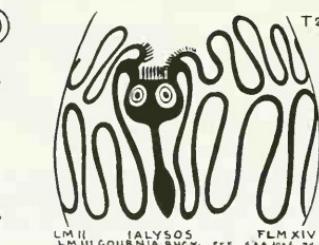
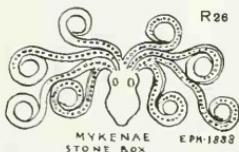
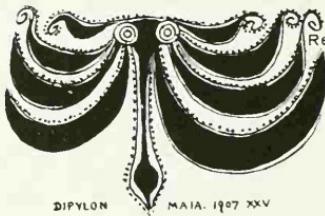
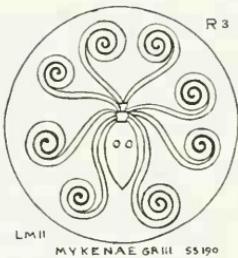
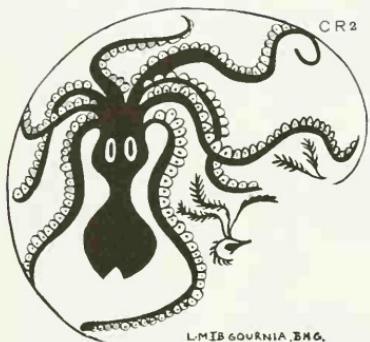
TRIQUETRA. DRAGONS. MARINE ANIMALS



C

OCTOPUS

VIII



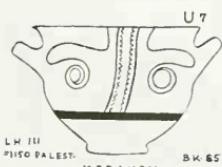
LM II IALYSOS

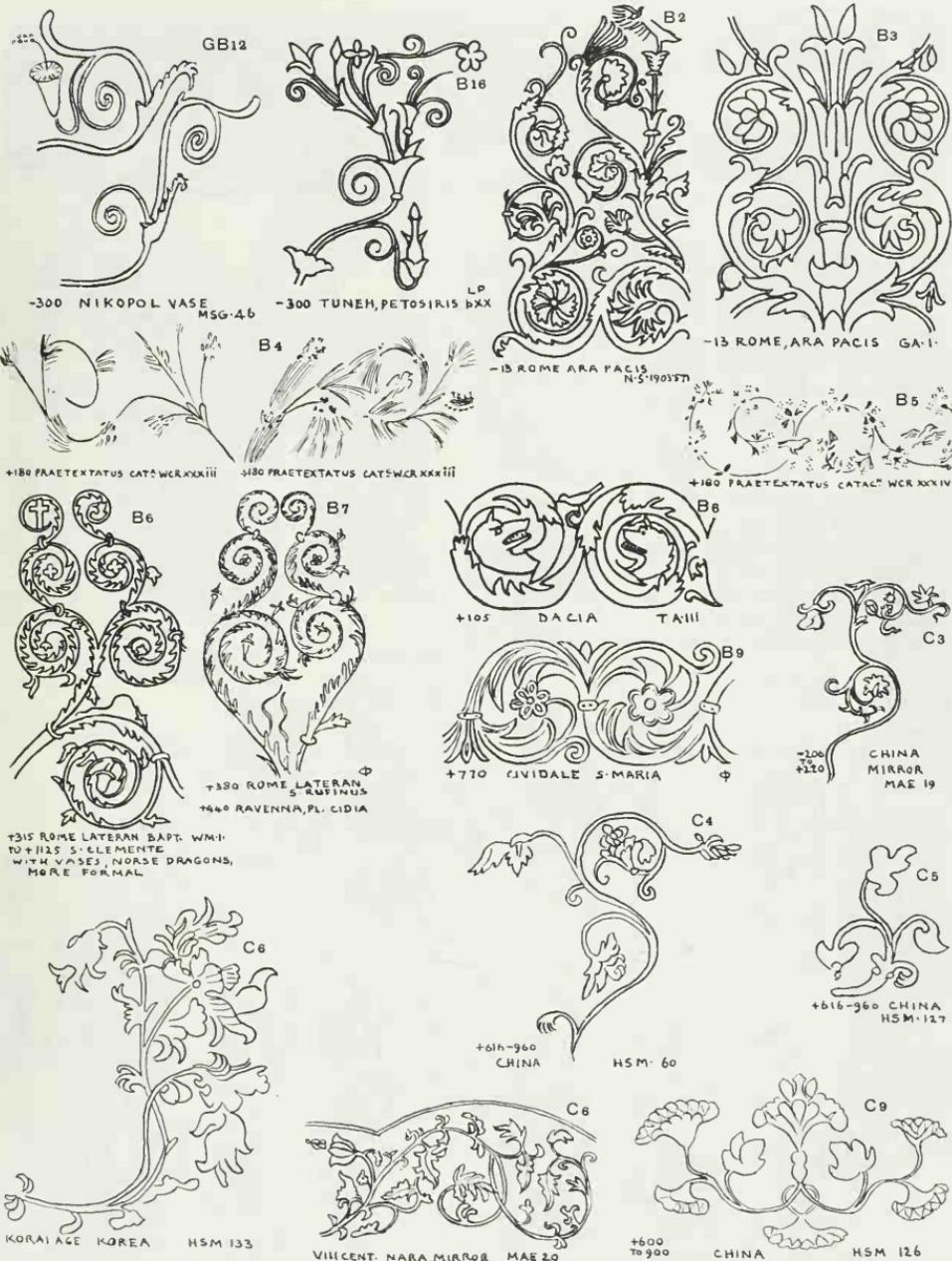
FLM VIII



LM-HAGIA TRIADA

K. MH.



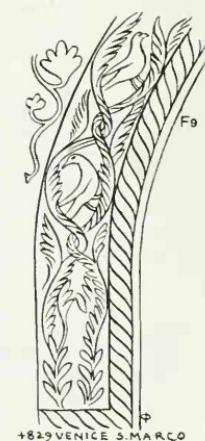




SYRIAN VINE BORDER
BROUGHT TO ITALY AND
LOWER RHINE BY +100
THENCE TAKEN BY
ANGLIANS TO ENGLAND



F. SOUTHERN
G. NORTHERN

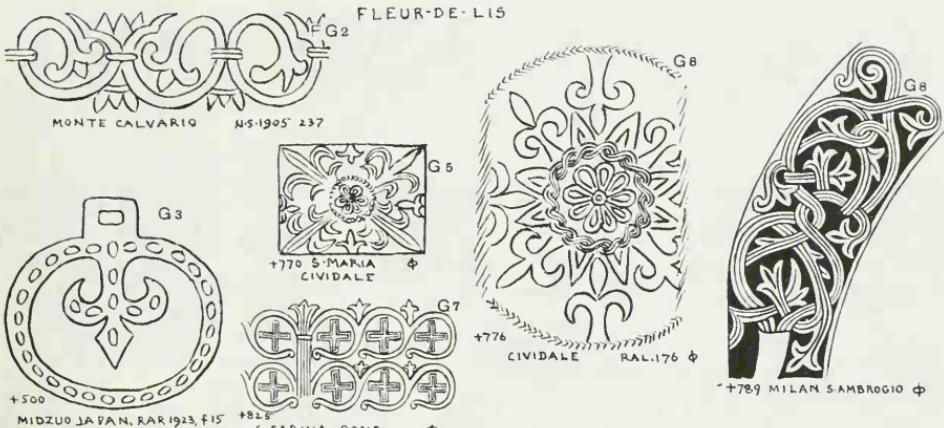


ROME, PALATINE RS68

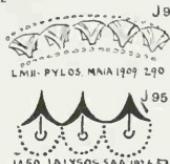
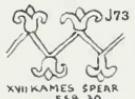
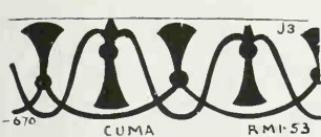
CROSS-HEAD, FIBULA

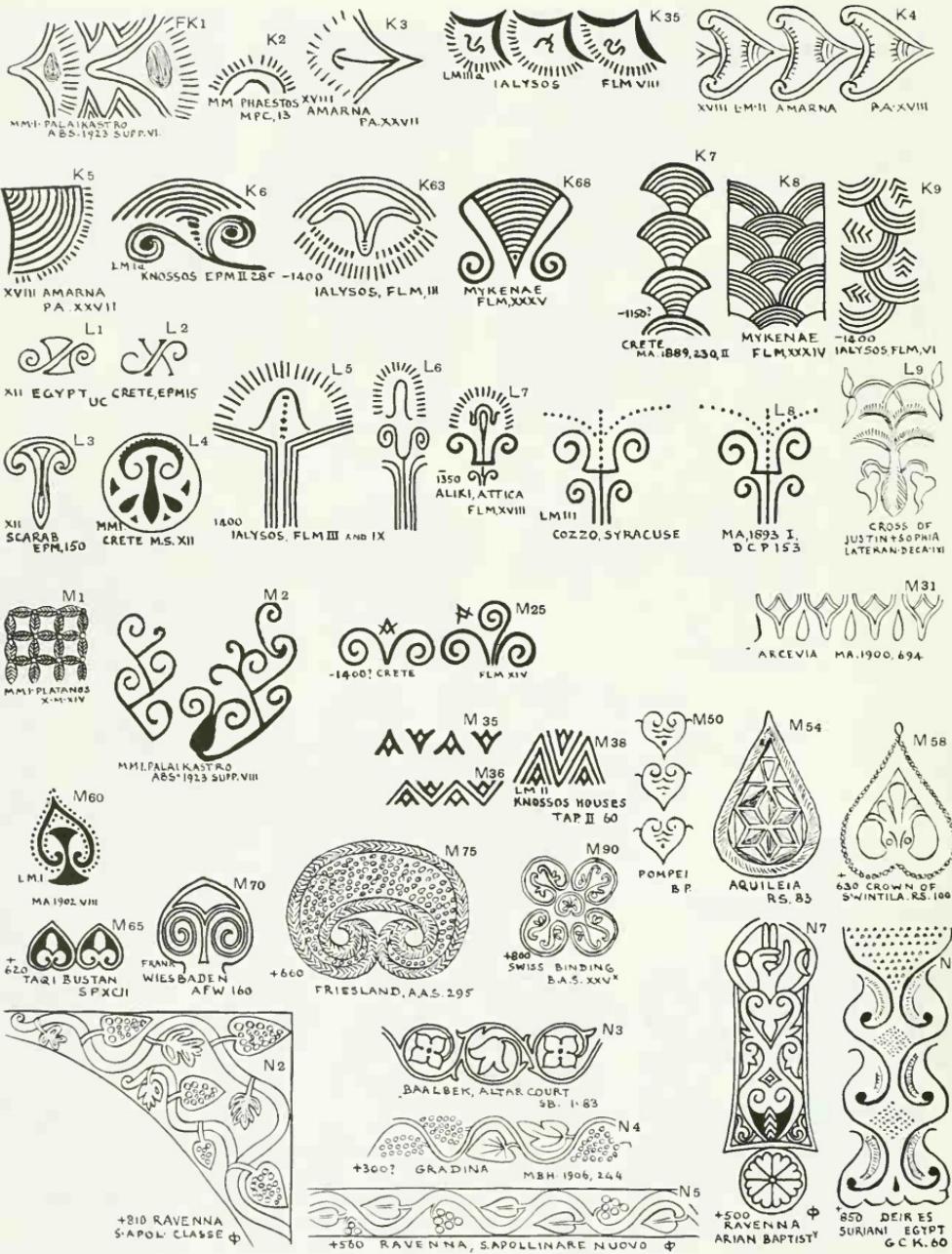
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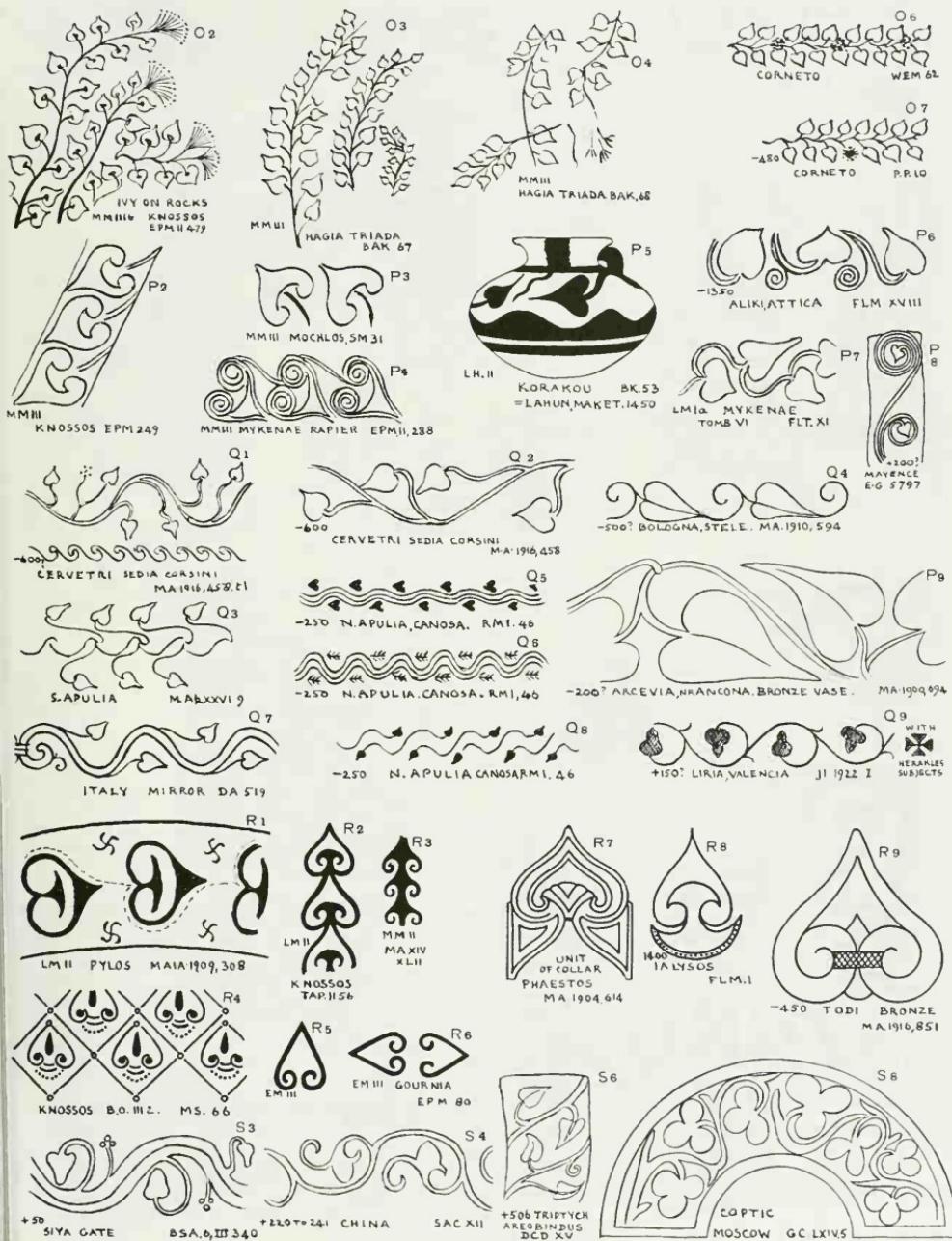
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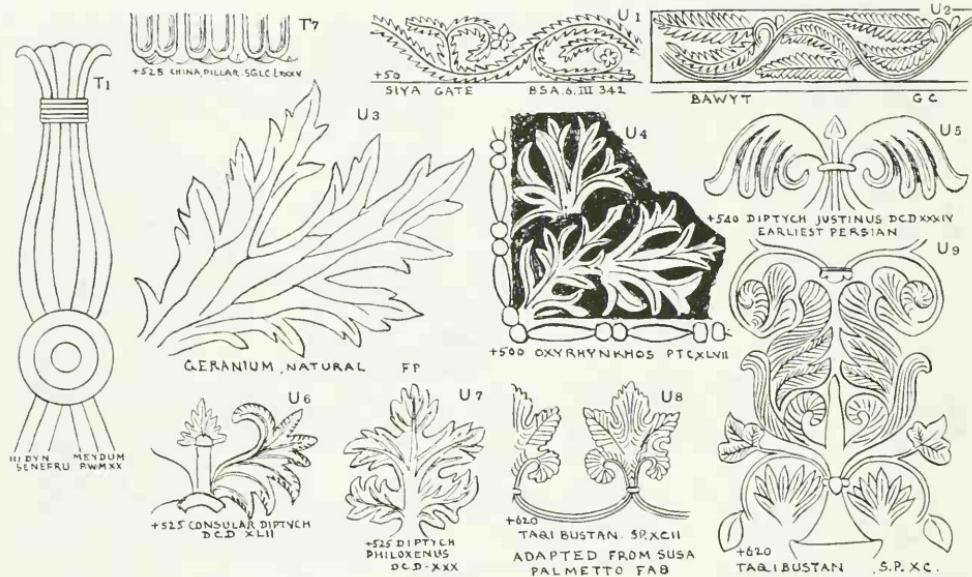


FORMAL FLOWERS

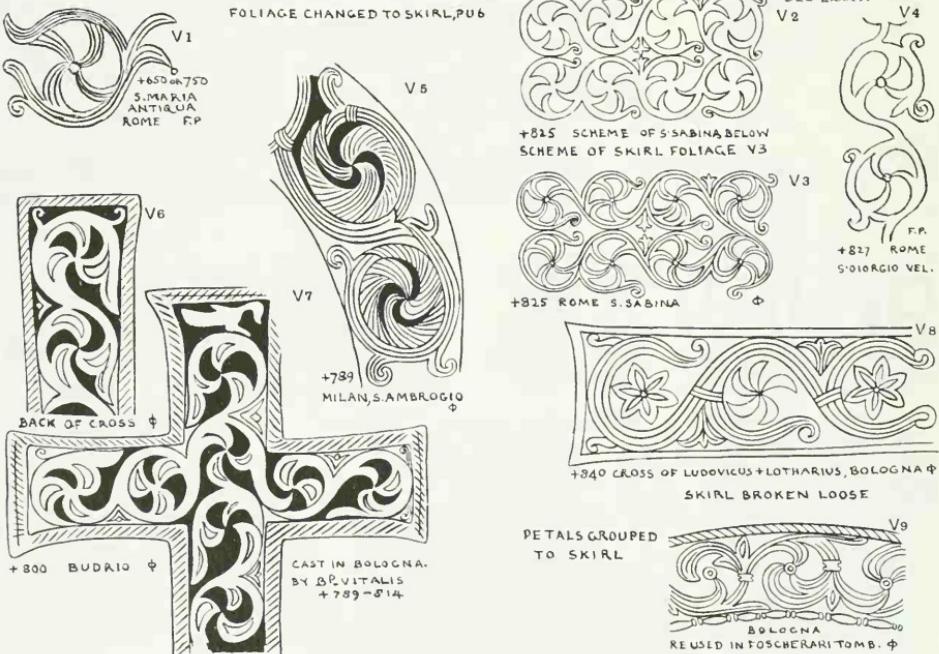


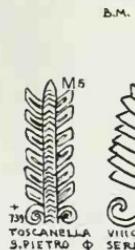
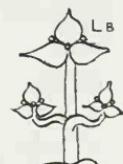
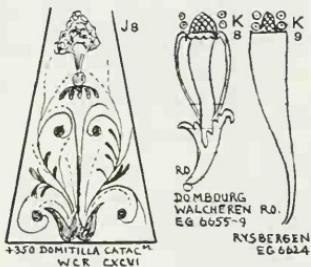
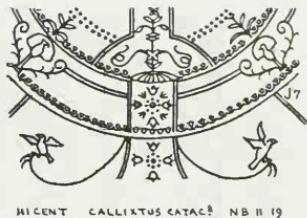
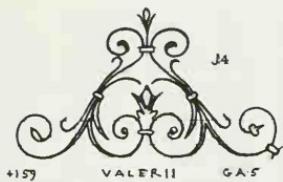


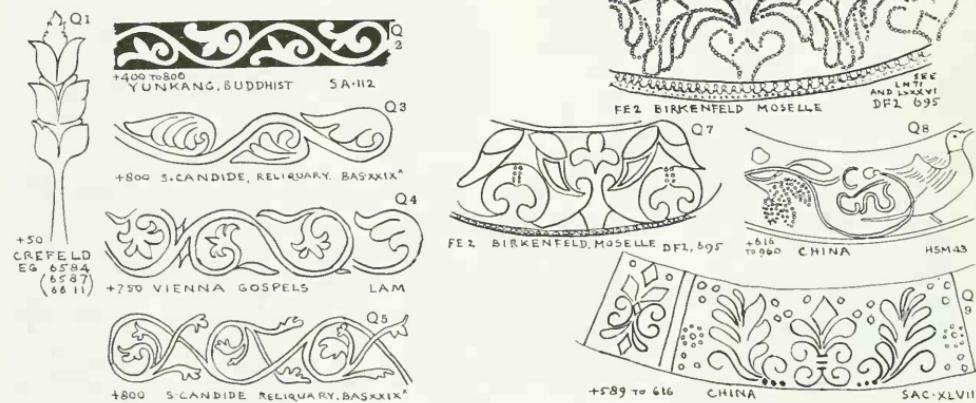
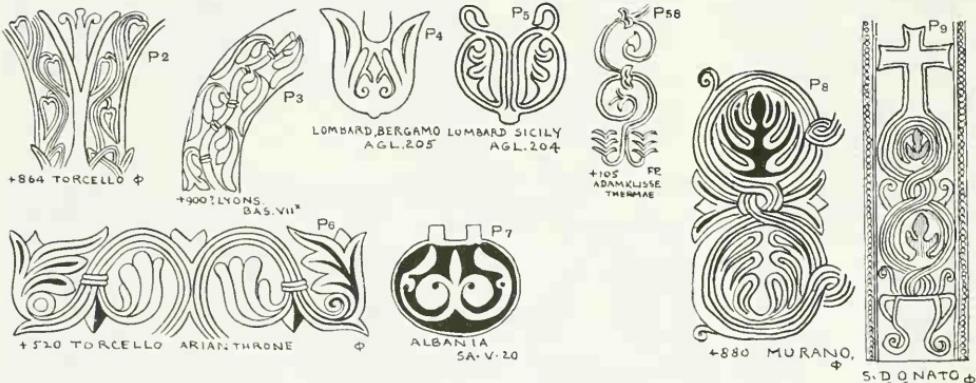
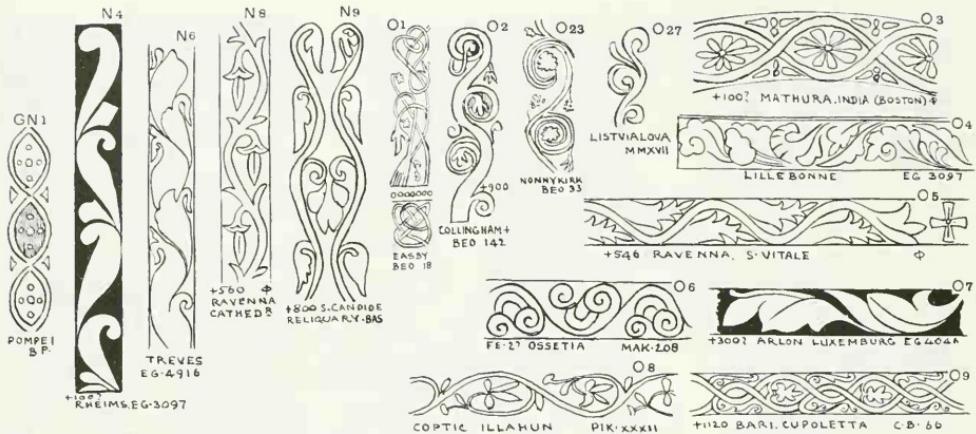


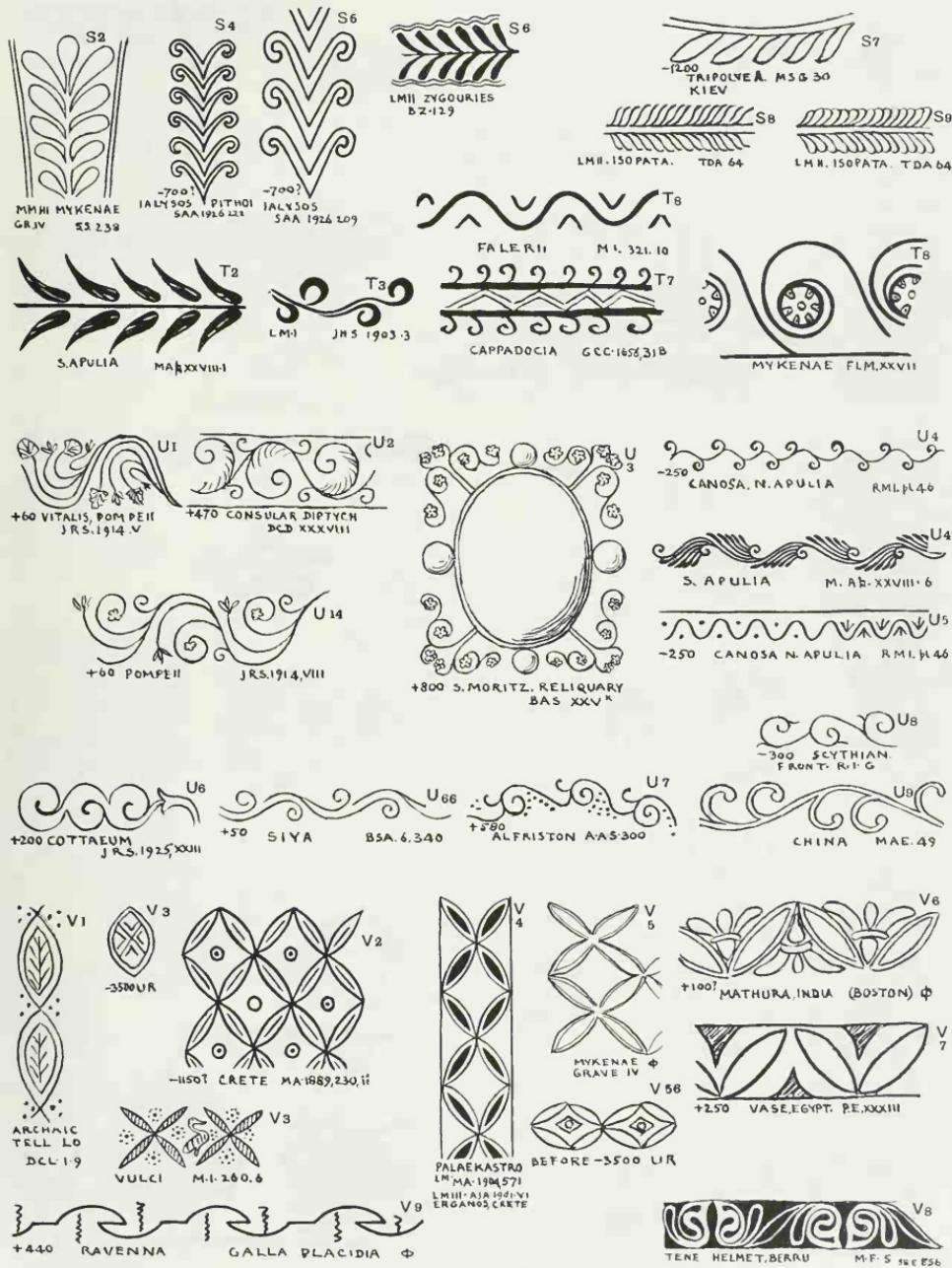


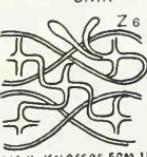
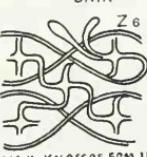
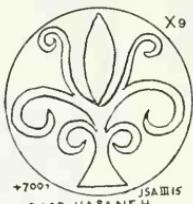
FOLIAGE CHANGED TO SKIRL, PUB

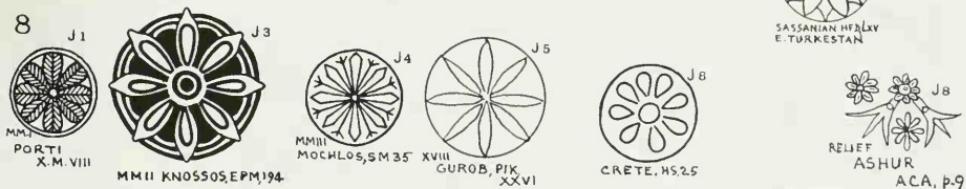
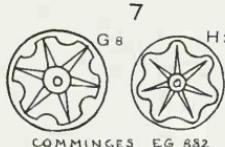
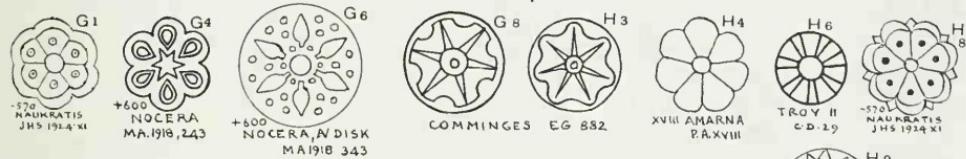
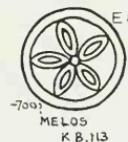
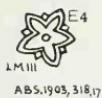
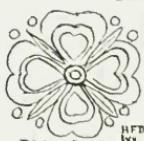
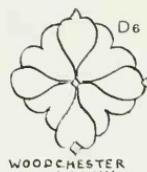
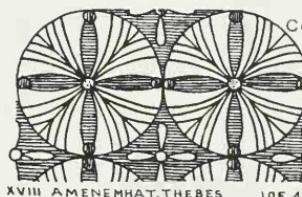
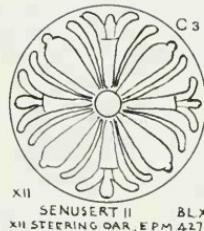
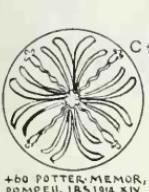
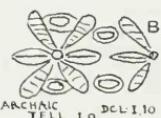


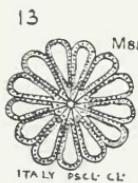
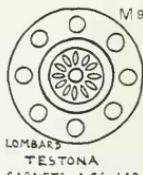
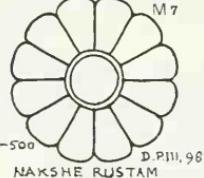
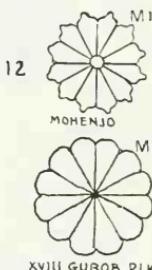
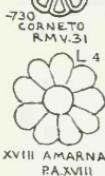
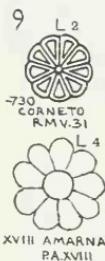
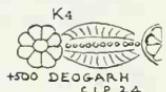
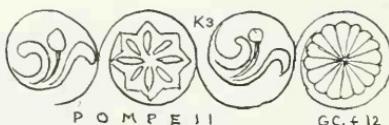




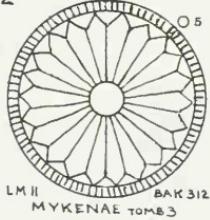




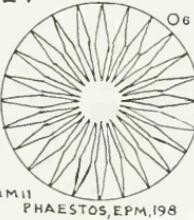




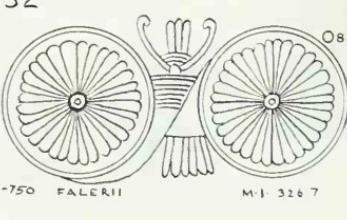
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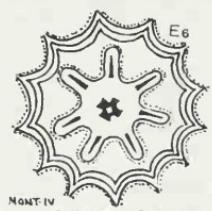
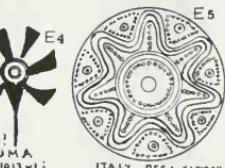
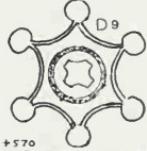
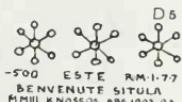
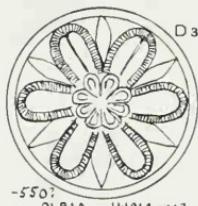
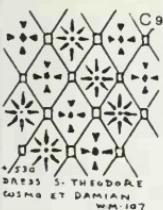
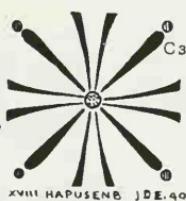
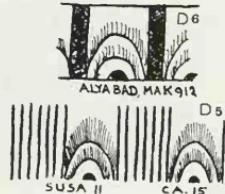
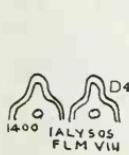
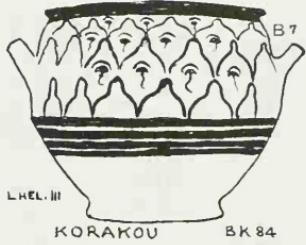
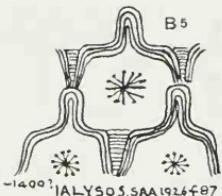
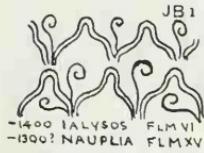
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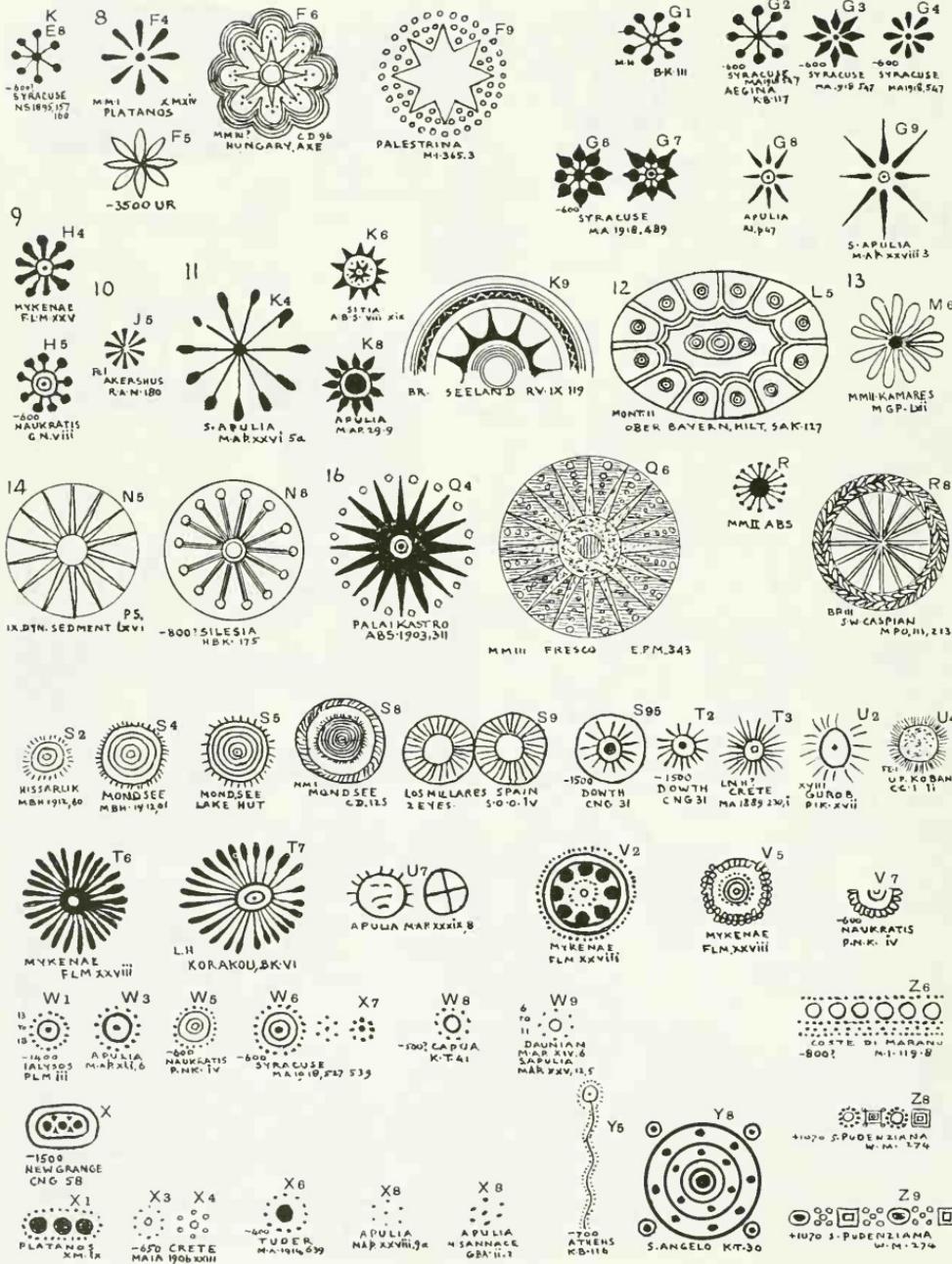


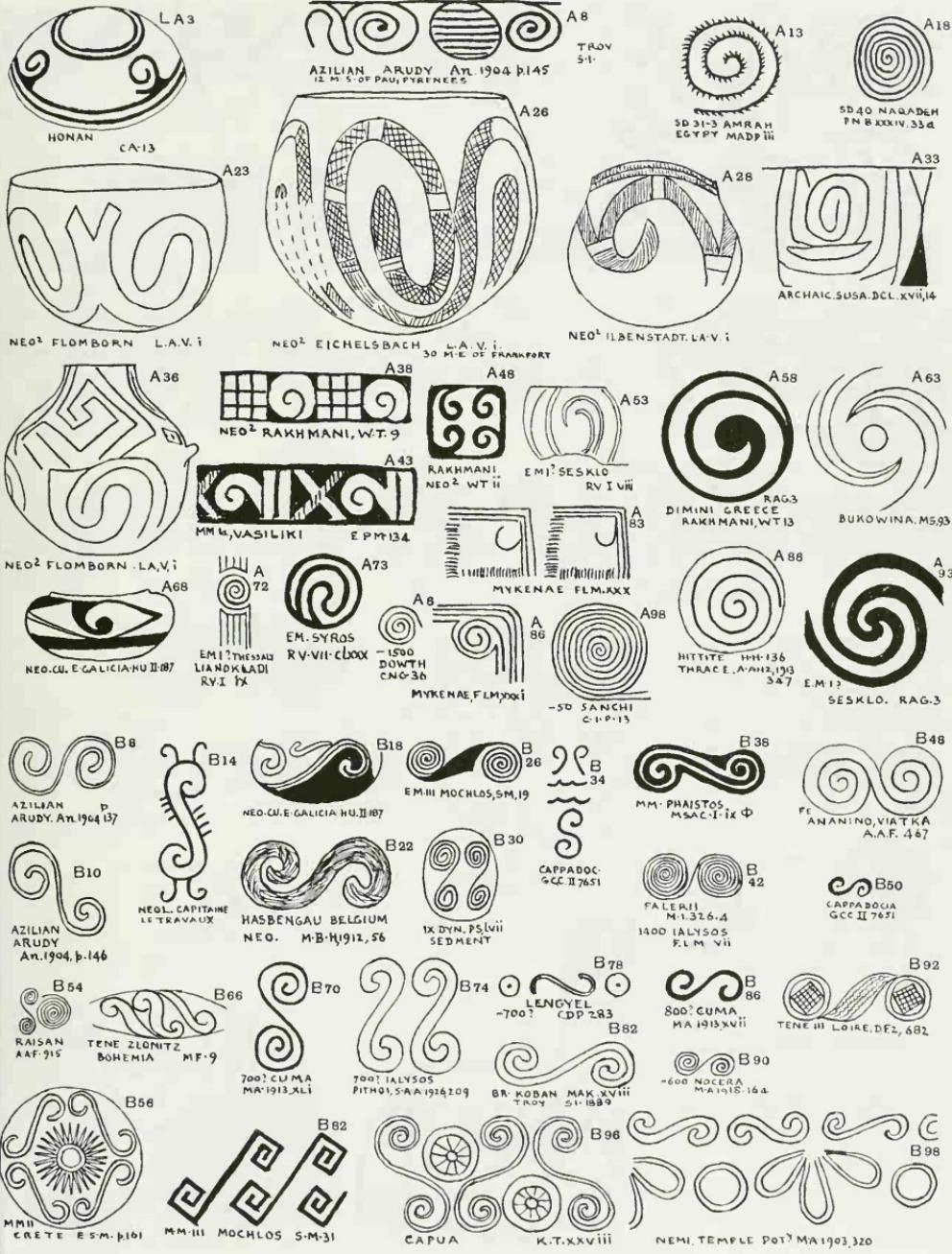
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M.I. 326 7

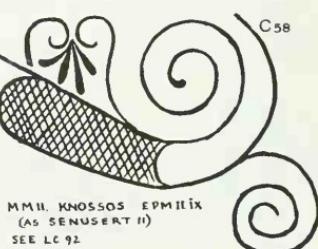
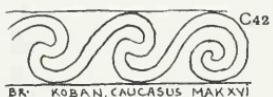
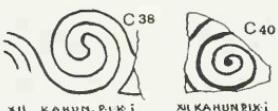
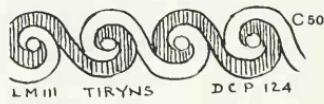
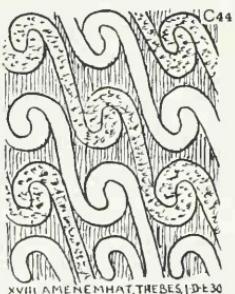


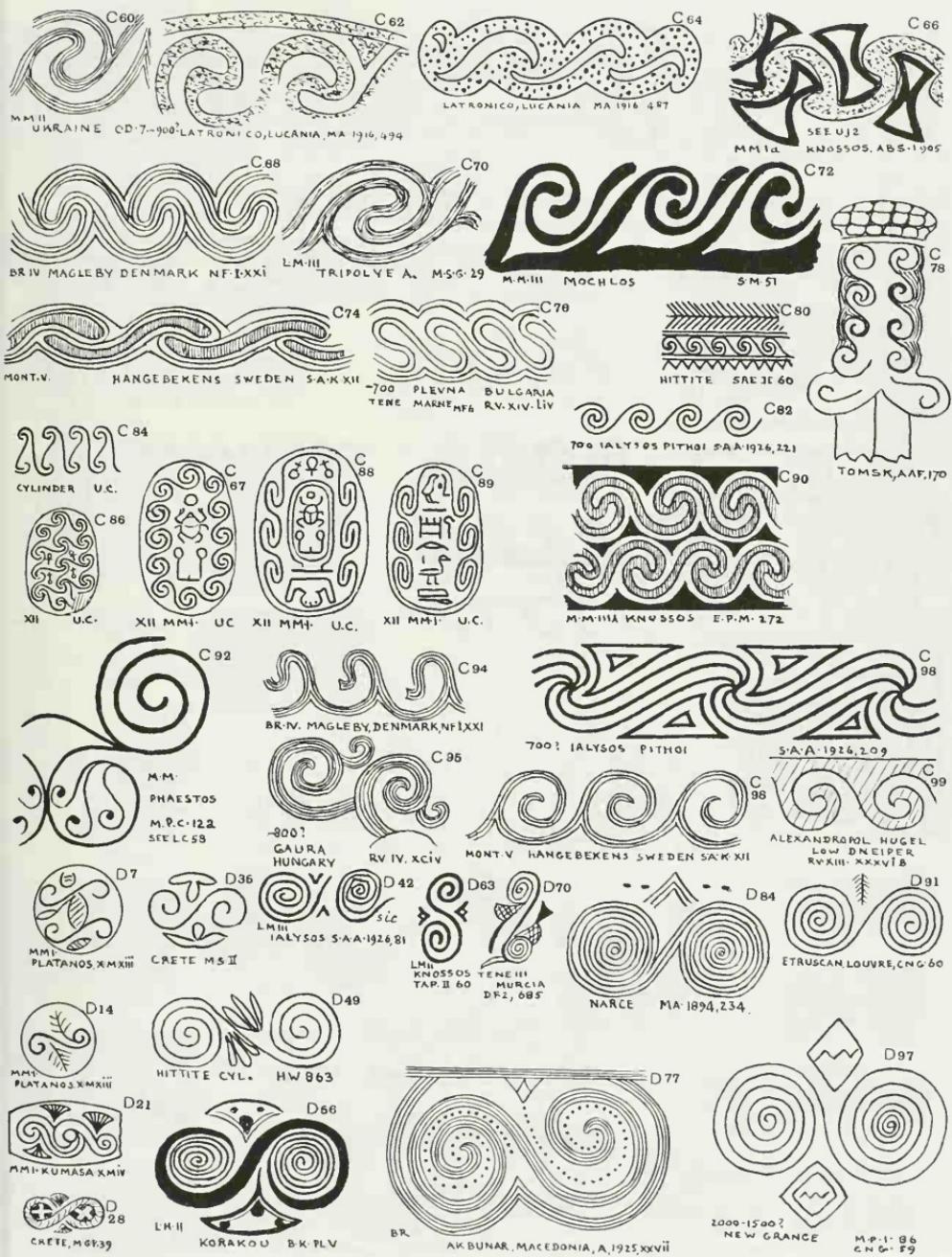


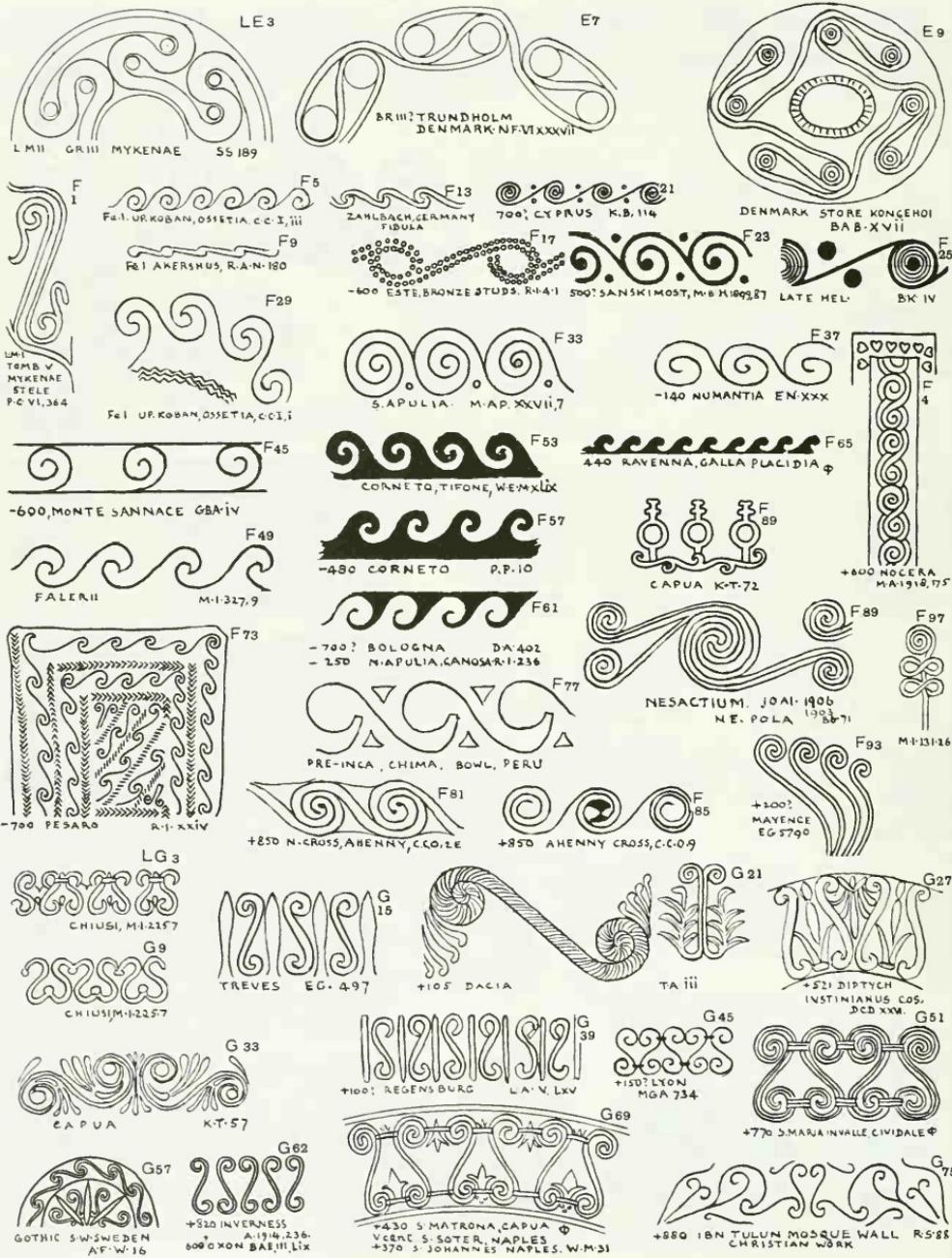


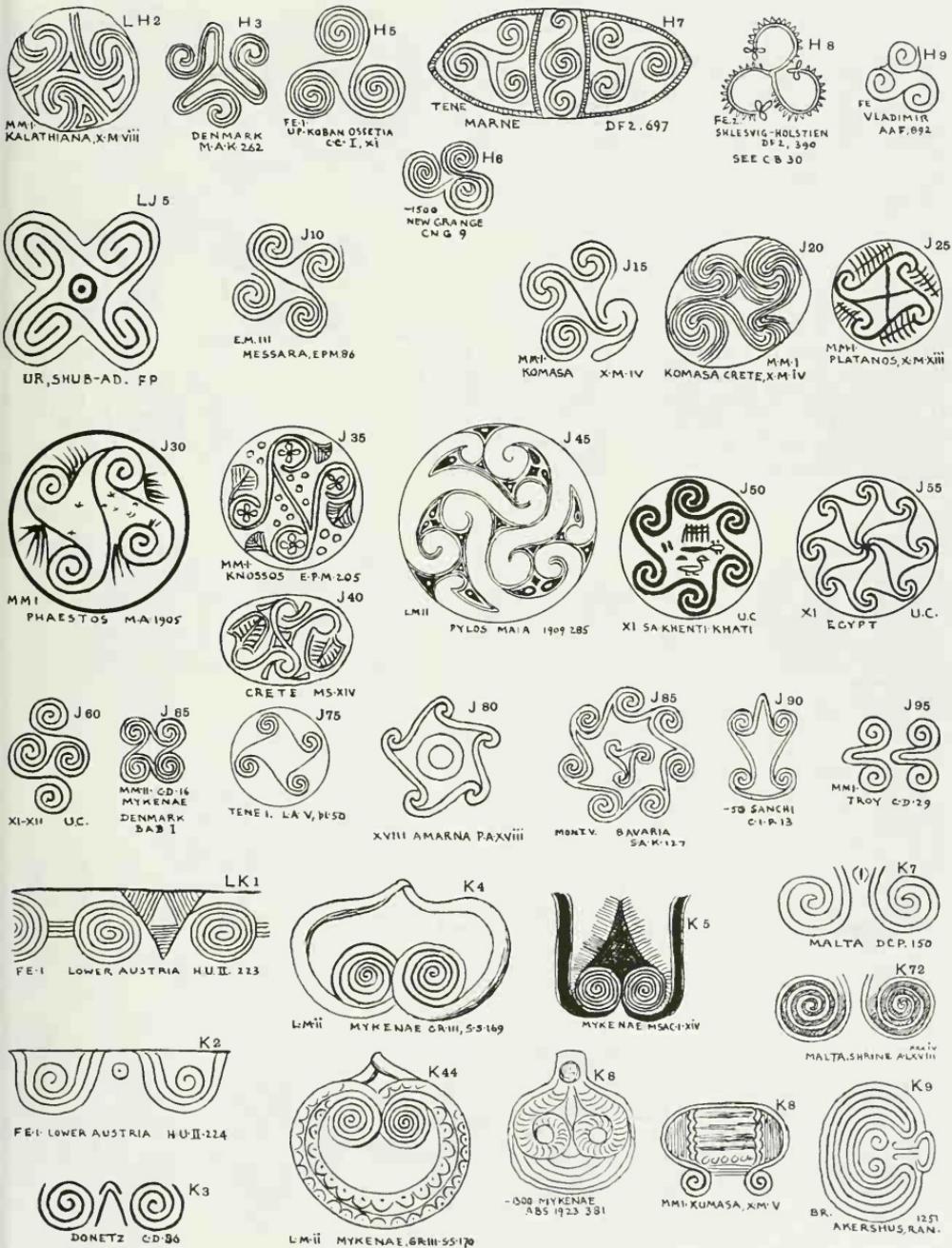
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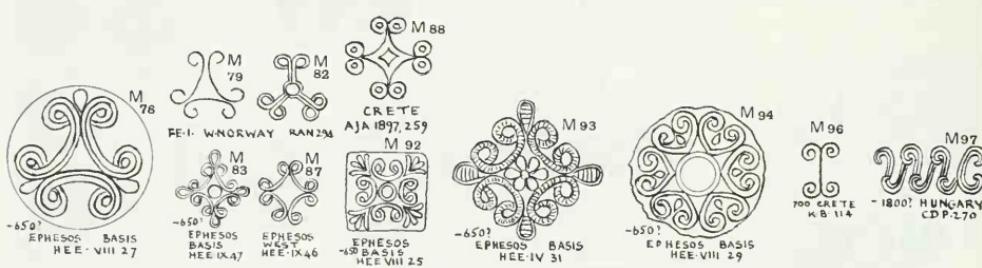
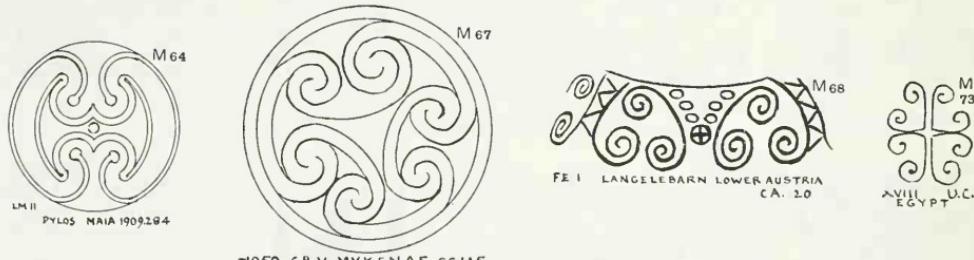
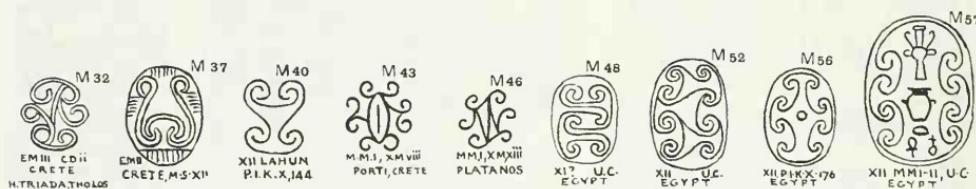
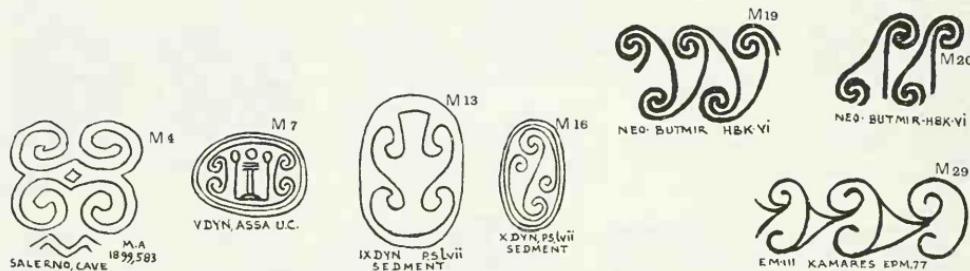
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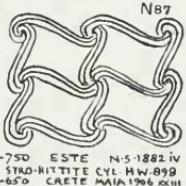
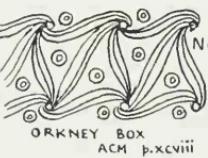
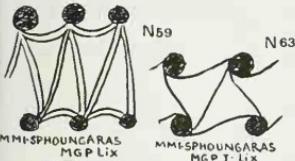
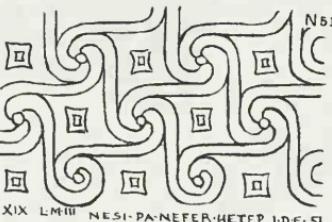
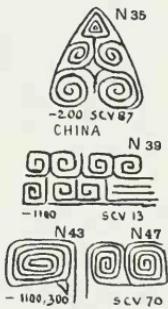
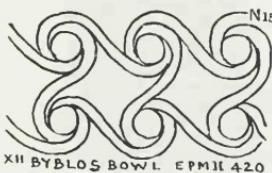


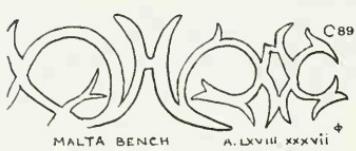
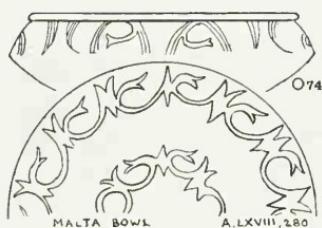
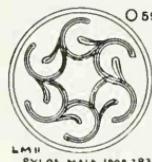
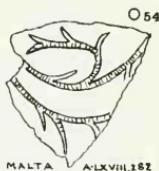
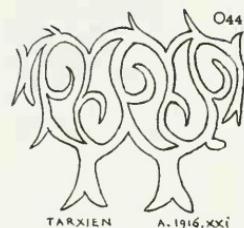


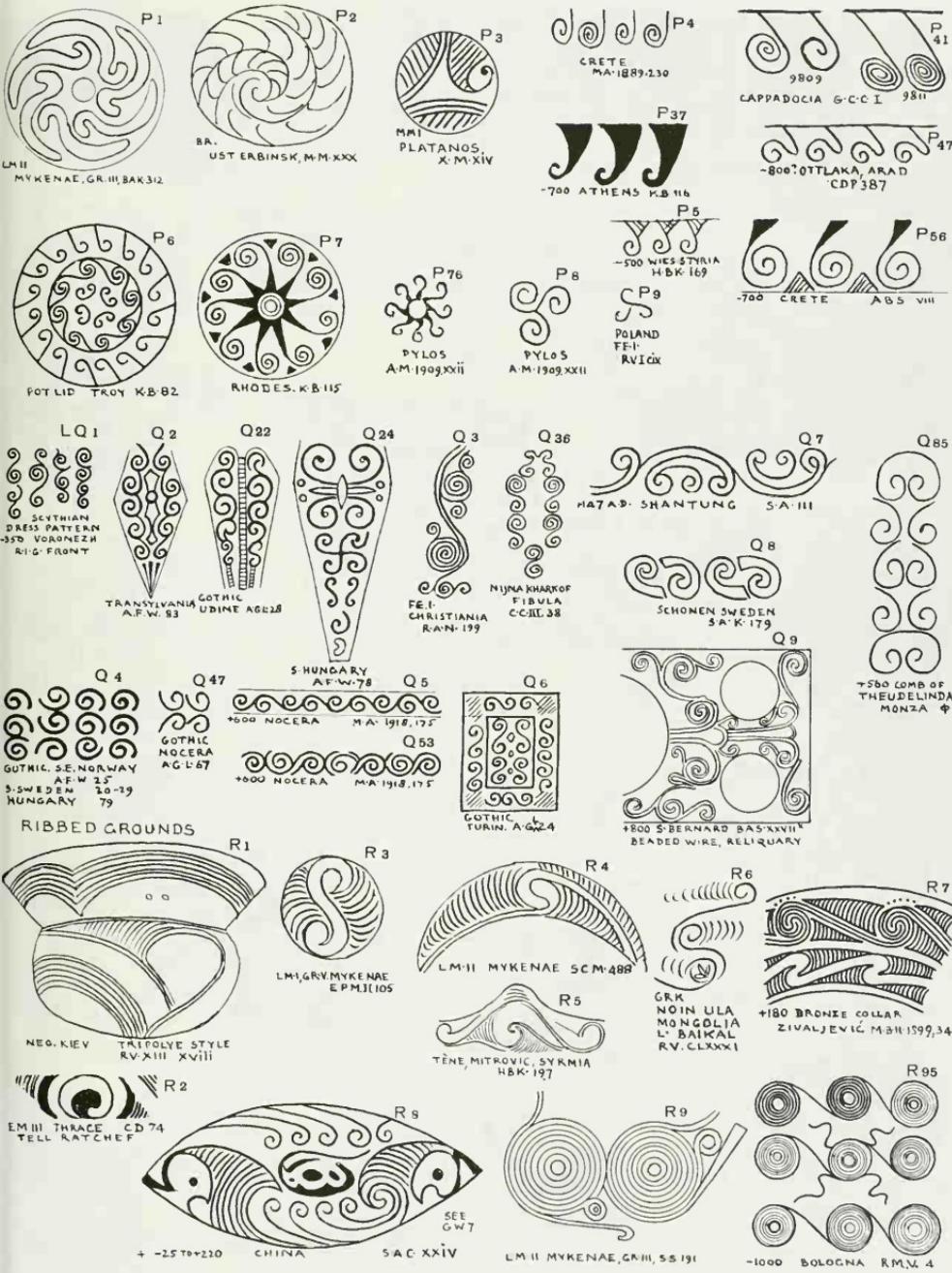




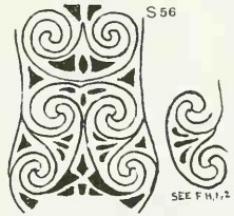
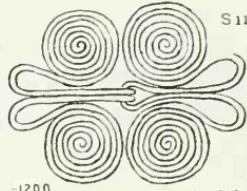








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L SPIRAL: TRUMPET ENDS, BULBOUS, INFLATED

XXXIX

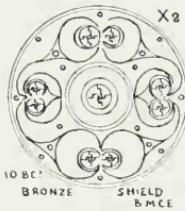
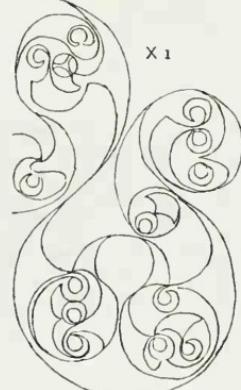
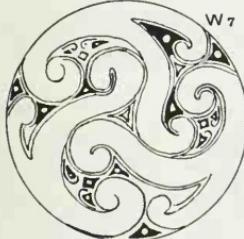
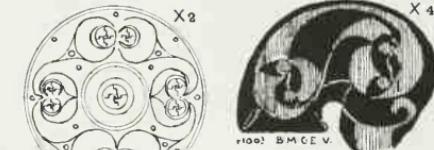


LATE FORMS, SEE BELOW



W55 pl.XL

W5



MIRROR BIRDLIP GLOS A. LXI, XII



-300? KELTIC BMCE 65 X99



CANTERBURY HSI IV-XV

+700 MLG F3

SPIRAL IN COMMON USE



+680 AV-X-9



SEE XK7



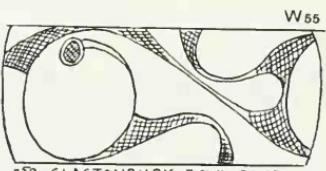
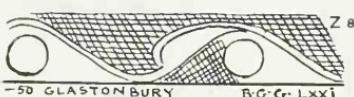
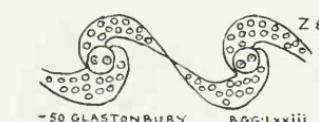
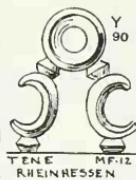
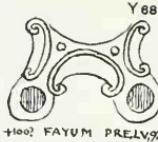
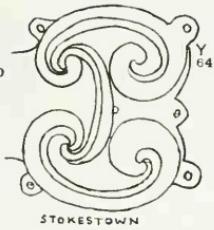
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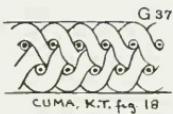
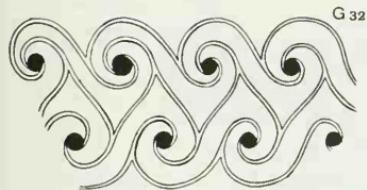
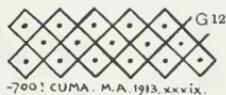
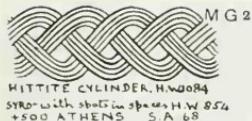
+680

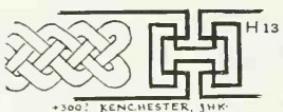
AV-X-5

WARWICKSHIRE-167

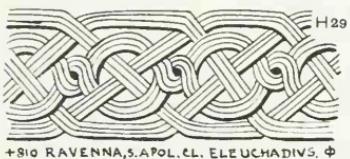
+700 "TARA" BROOCH A-1914, 228





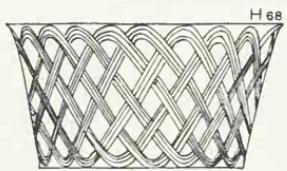


560 S.APOLLO NUOVA Φ
712 VALPOLICELLA, S.GIORGIO

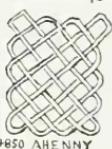


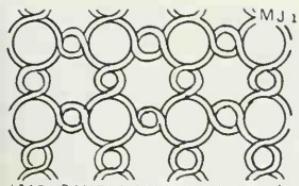
+809 MILANO, DUOMO
.. CATTARO, RAL, 304

SIX TWIST



+520 ROME S.CLEMENTE. CAI





+340 ROME S. COSTANZA

J 5
+430 S. MARIA MAG. ROME
+430 ROME SSABINA
+530 RAVENNA S. VITALE
TO XII CENT. ROME S. MARIA TRASTEVERE



FP
ROME S. PUDENZIANA MODERN?

S. PRASSEDE, PASCHALIS PAVING II



FP
+682 ROME S. GIORGIO VELAB.

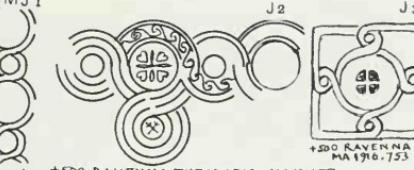


+500 RAVENNA

BAPTISTRY
ARIAN



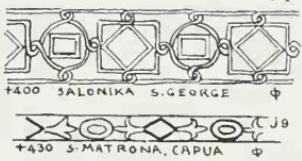
+720 PAVIA (AS BOBBIO)



+500 RAVENNA, THEODORIC. MA, 196, 753



+500 RAVENNA MA 196, 753



+400 SALONIKA S. GEORGE

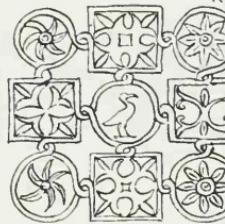
+430 S. MATRONA, CAPUA



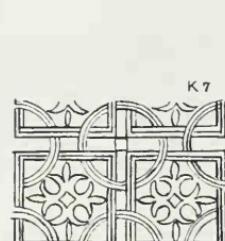
K 5



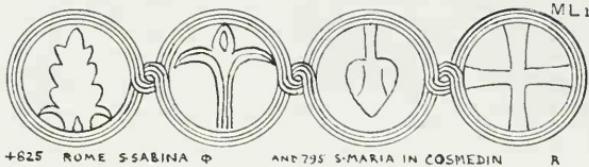
+546 RAVENNA, S. VITALE



+560 RAVENNA CATHEDRAL



+560 RAVENNA CATHEDRAL

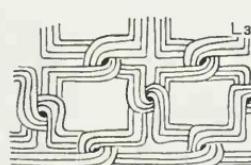


+625 ROME SSABINA

AND 790 S. MARIA IN COSMEDIN



+630-750 S. MARIA ANTIQUA FP
ROME



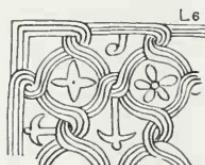
+739 TOSCANELLA, S. PIETRO



+682 ROME S. GIORG VEL.
FP



+790 ROME S. MARIA COSMED.
R



+790 ROME S. MARIA COSMEDIN R



+810 RAVENNA S. APOL. IN CLASSE

Φ



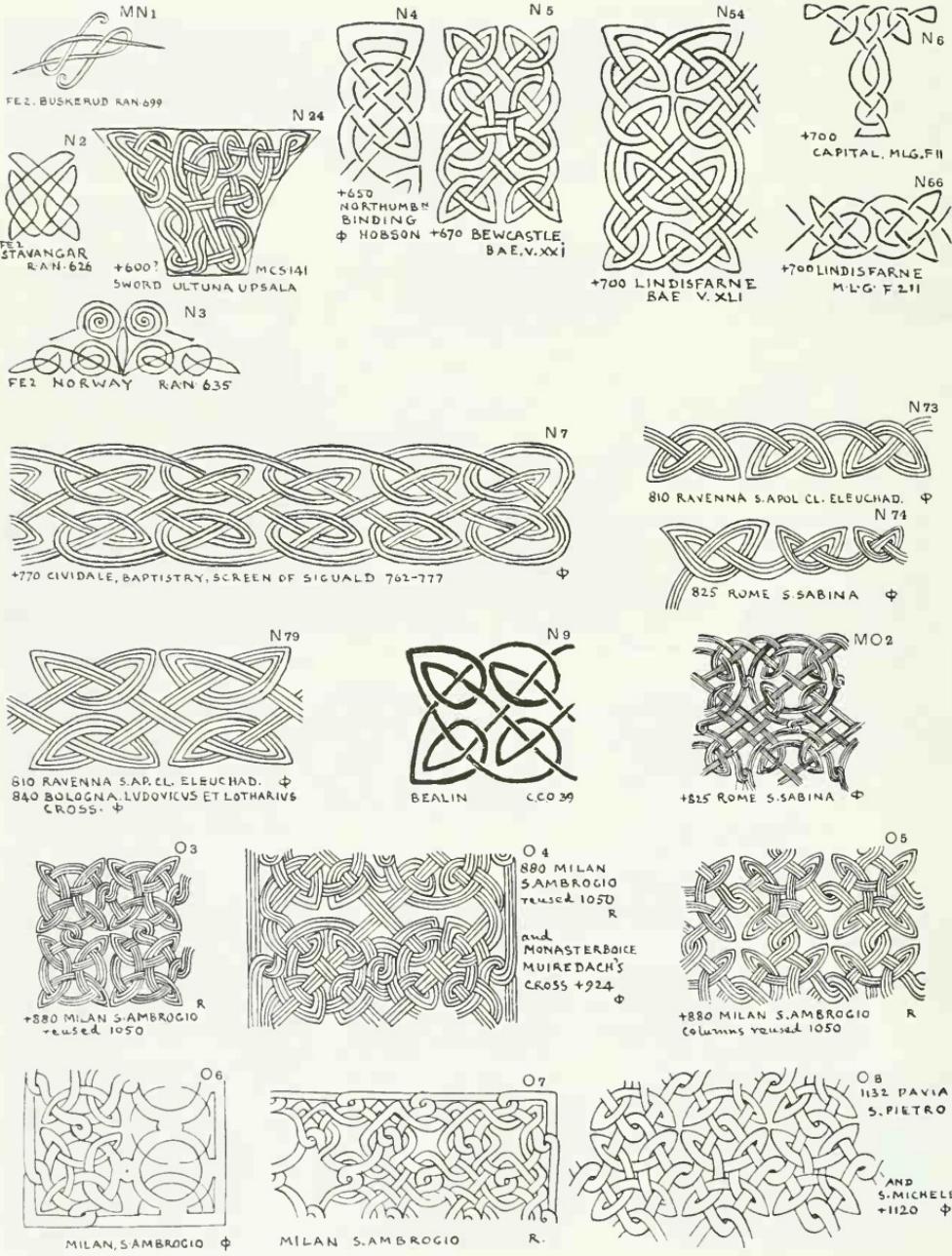
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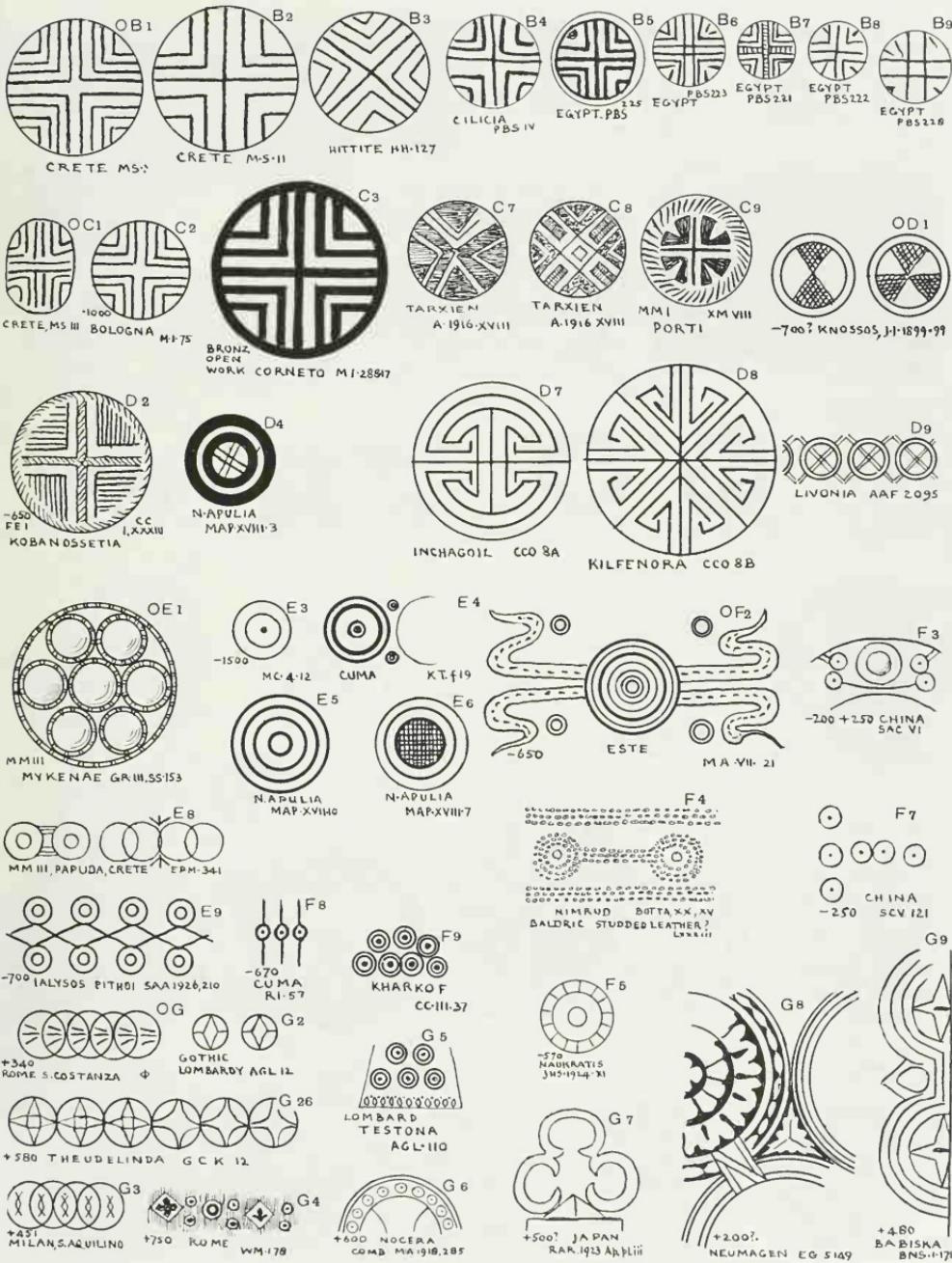
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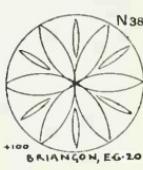
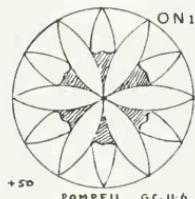
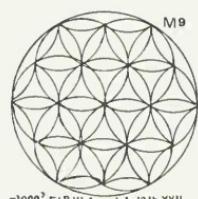
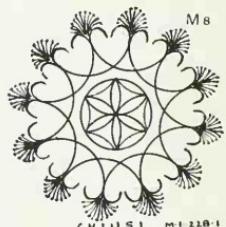
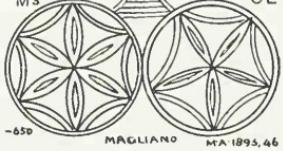
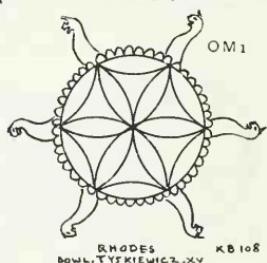
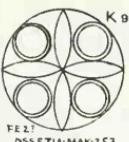
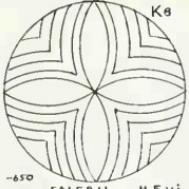
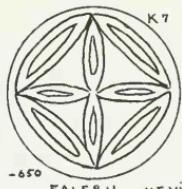
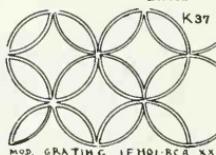
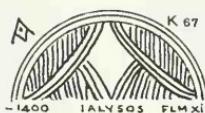
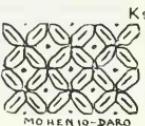
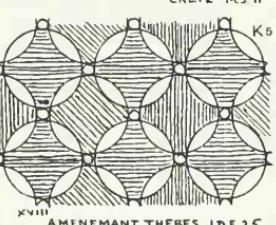
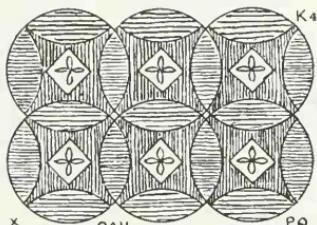
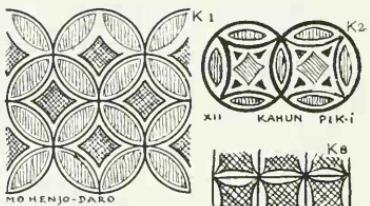
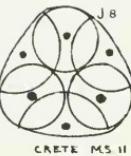
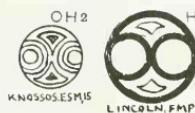


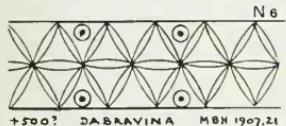
+880 MILAN, S. AMBROGIO

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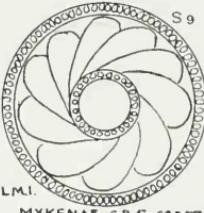
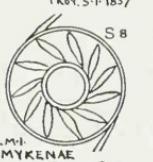
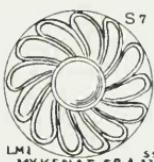
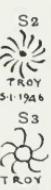
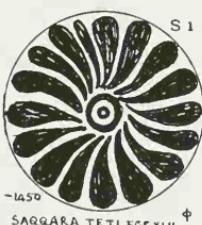
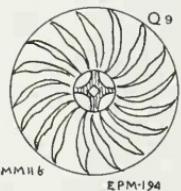
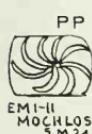




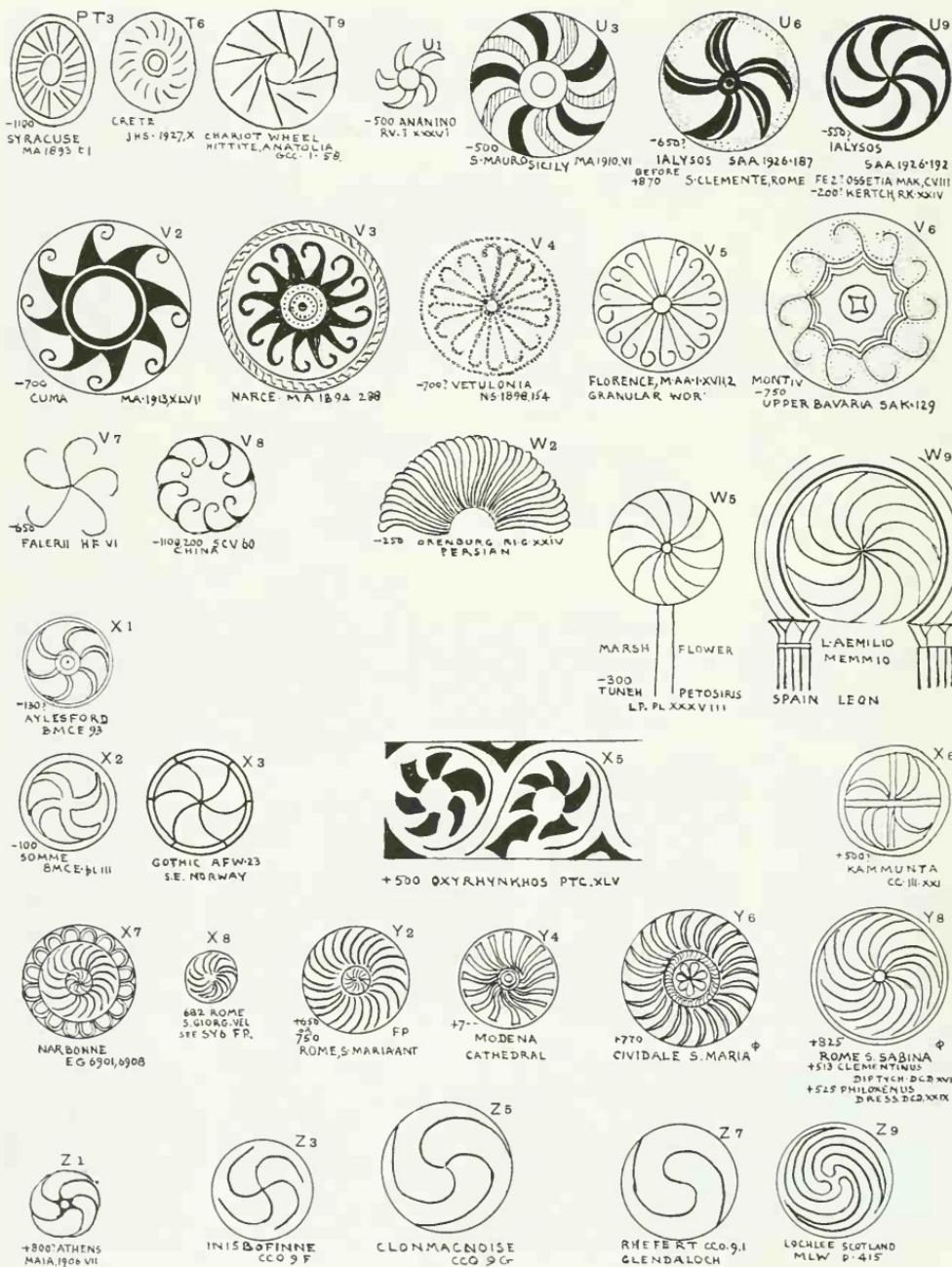
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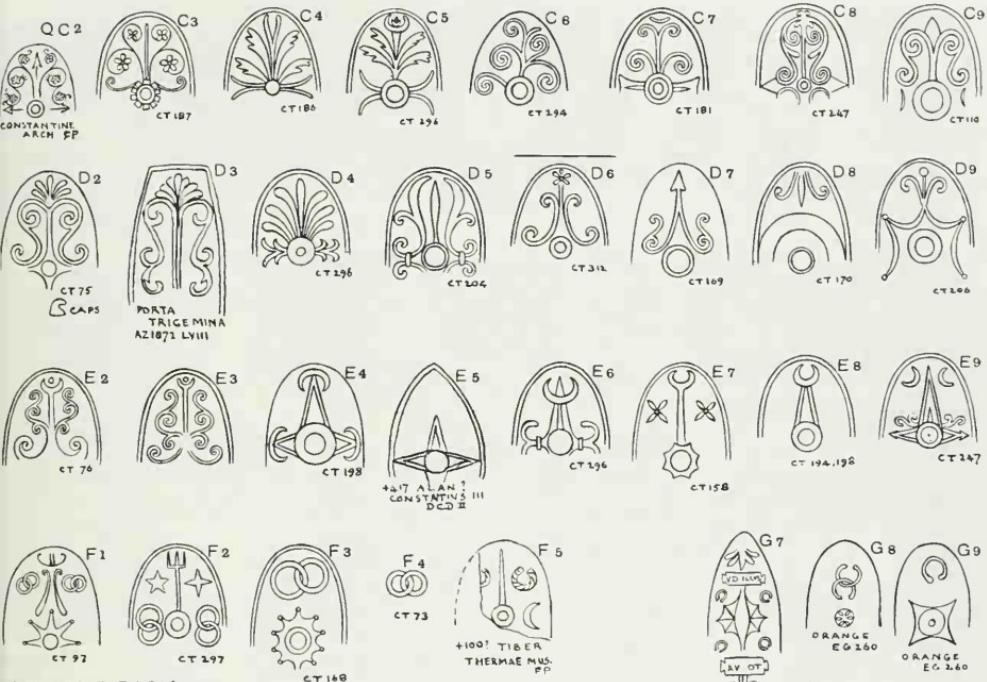


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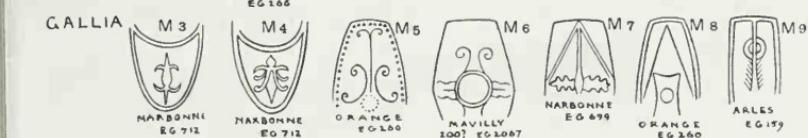
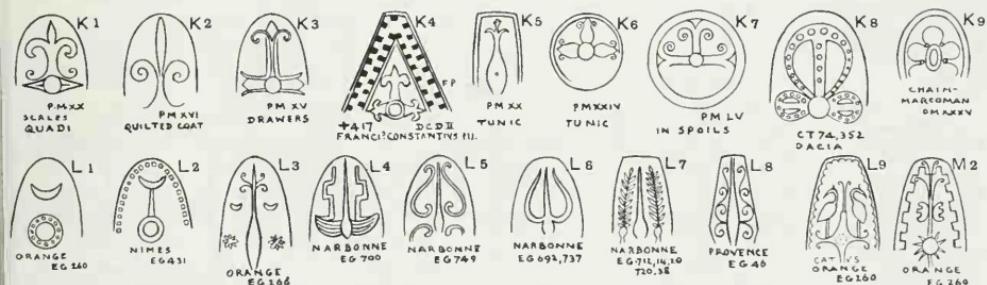


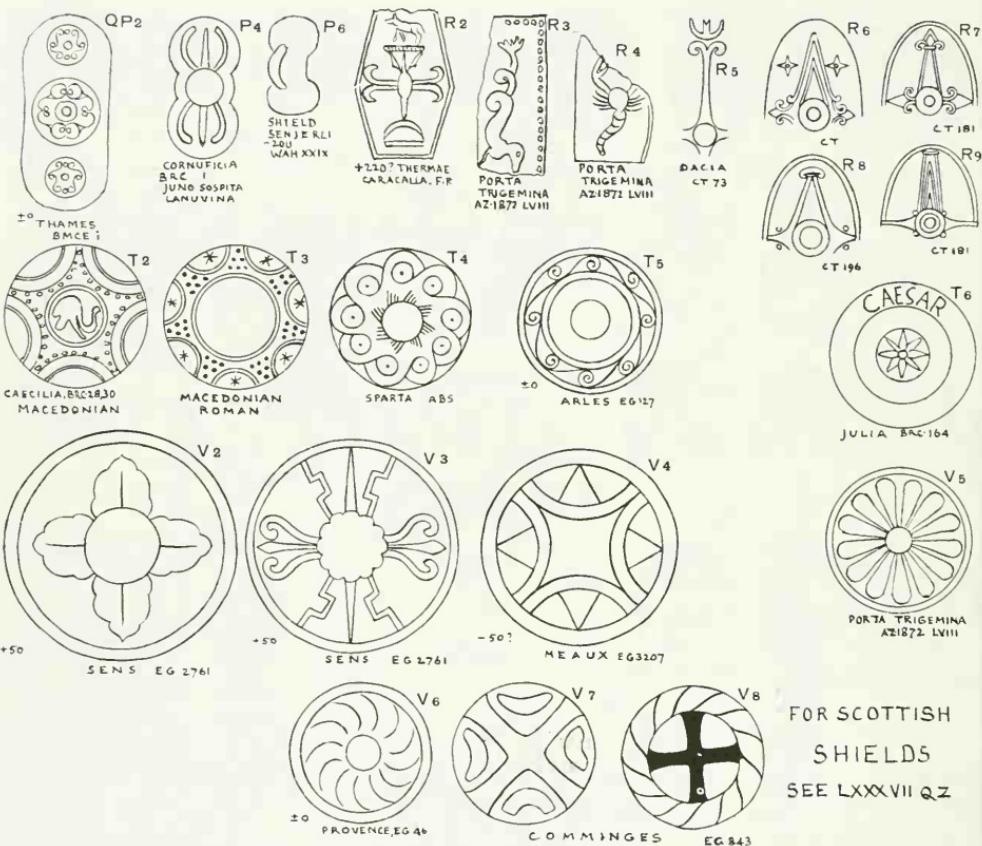
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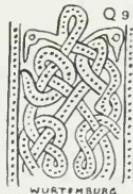
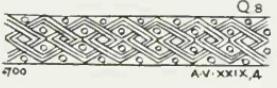
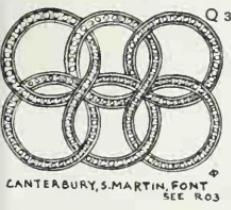
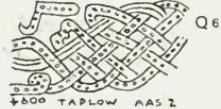
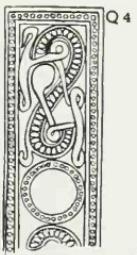
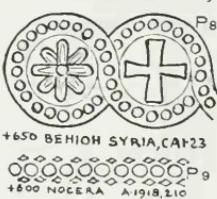
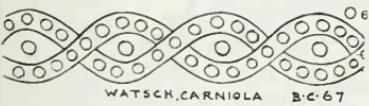
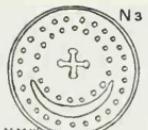
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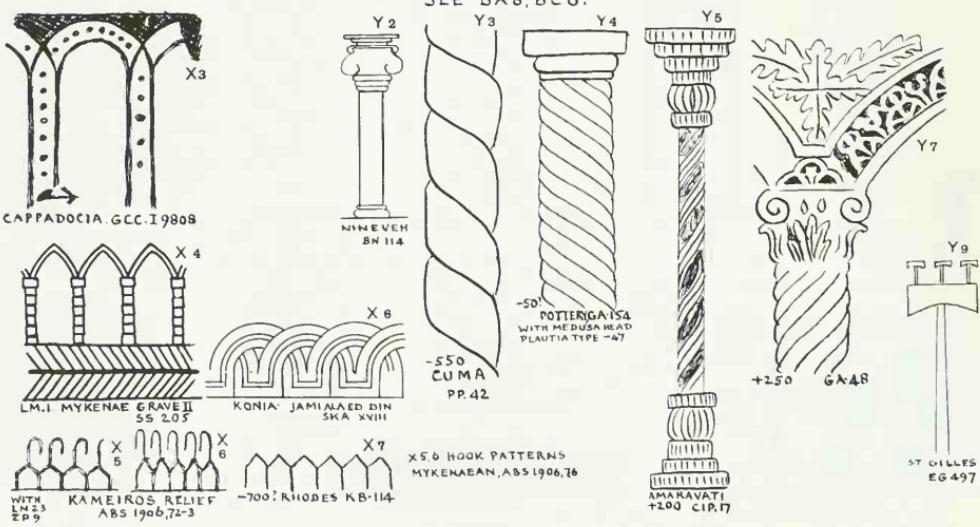
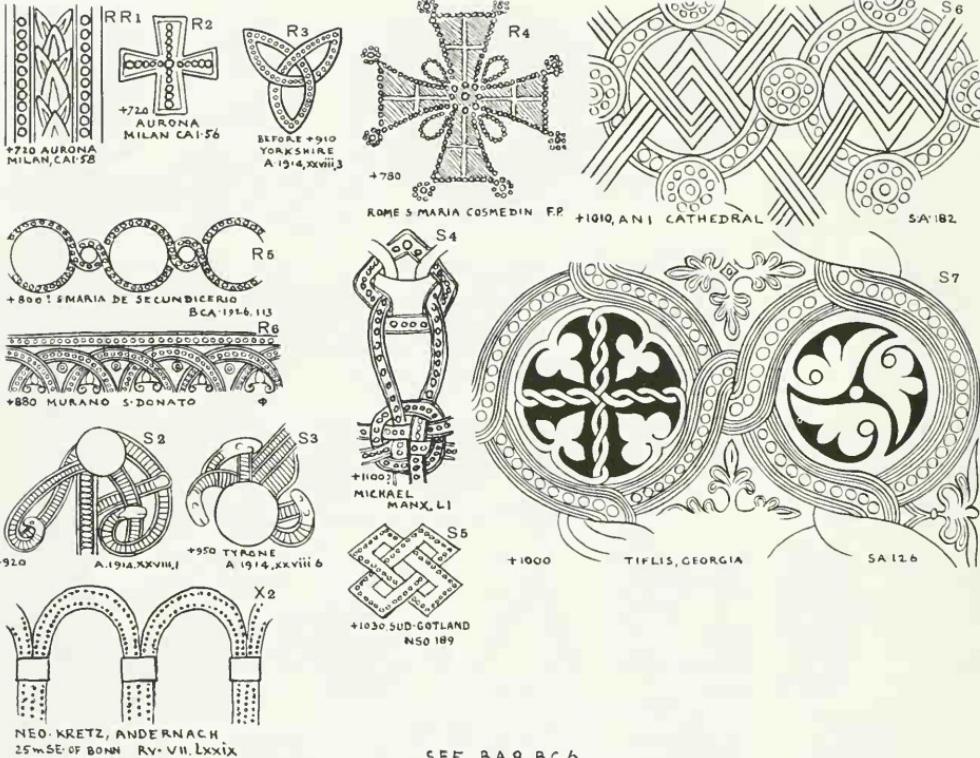
CHAIN ARMOUR
MARCOMANNI

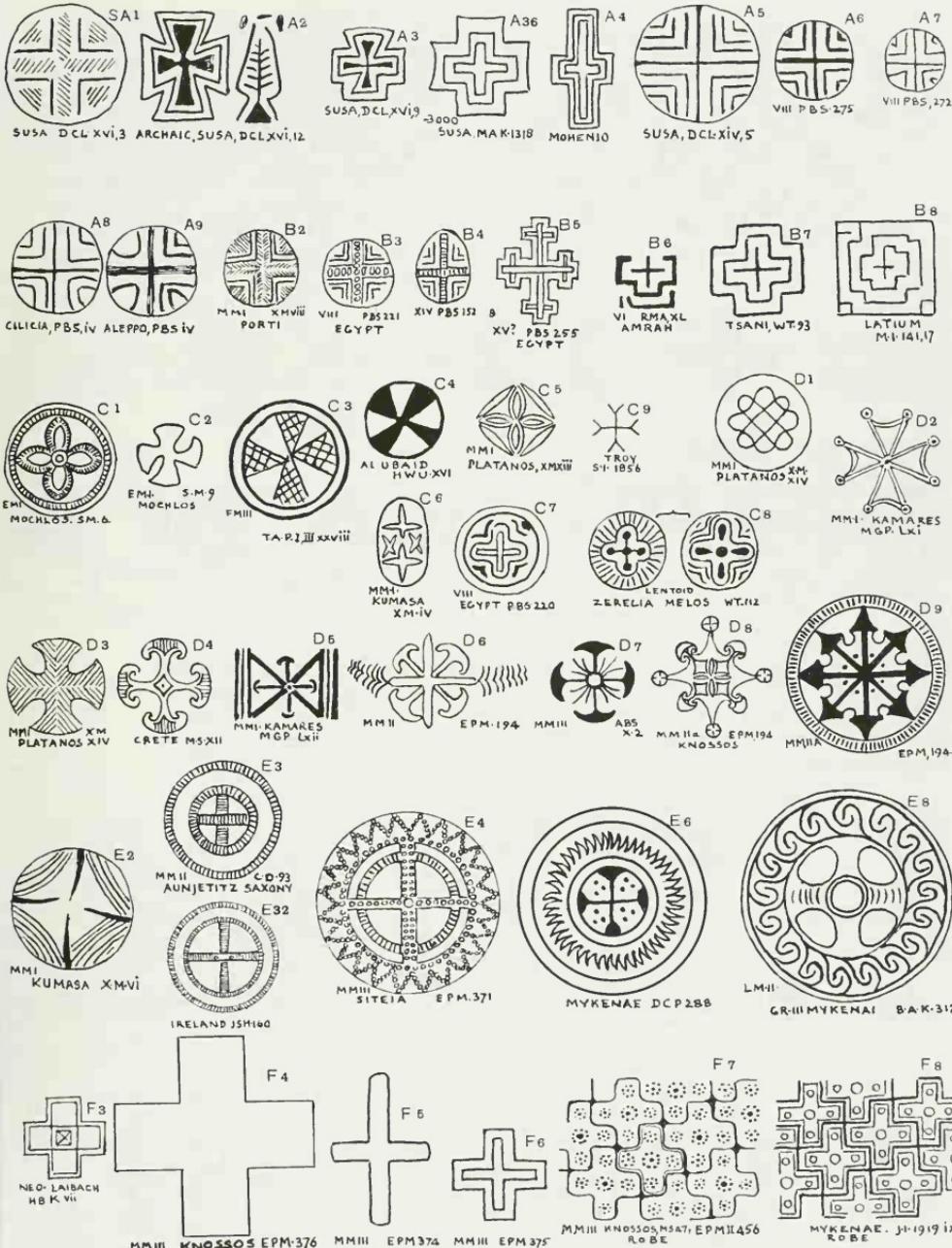


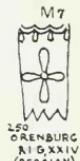
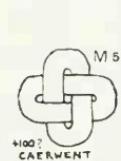
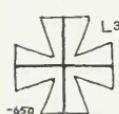
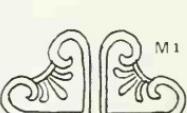
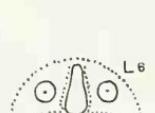
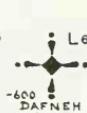
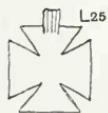
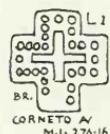
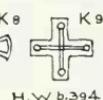
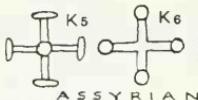
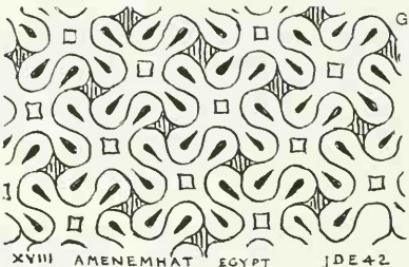
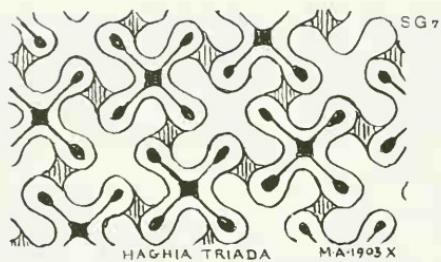
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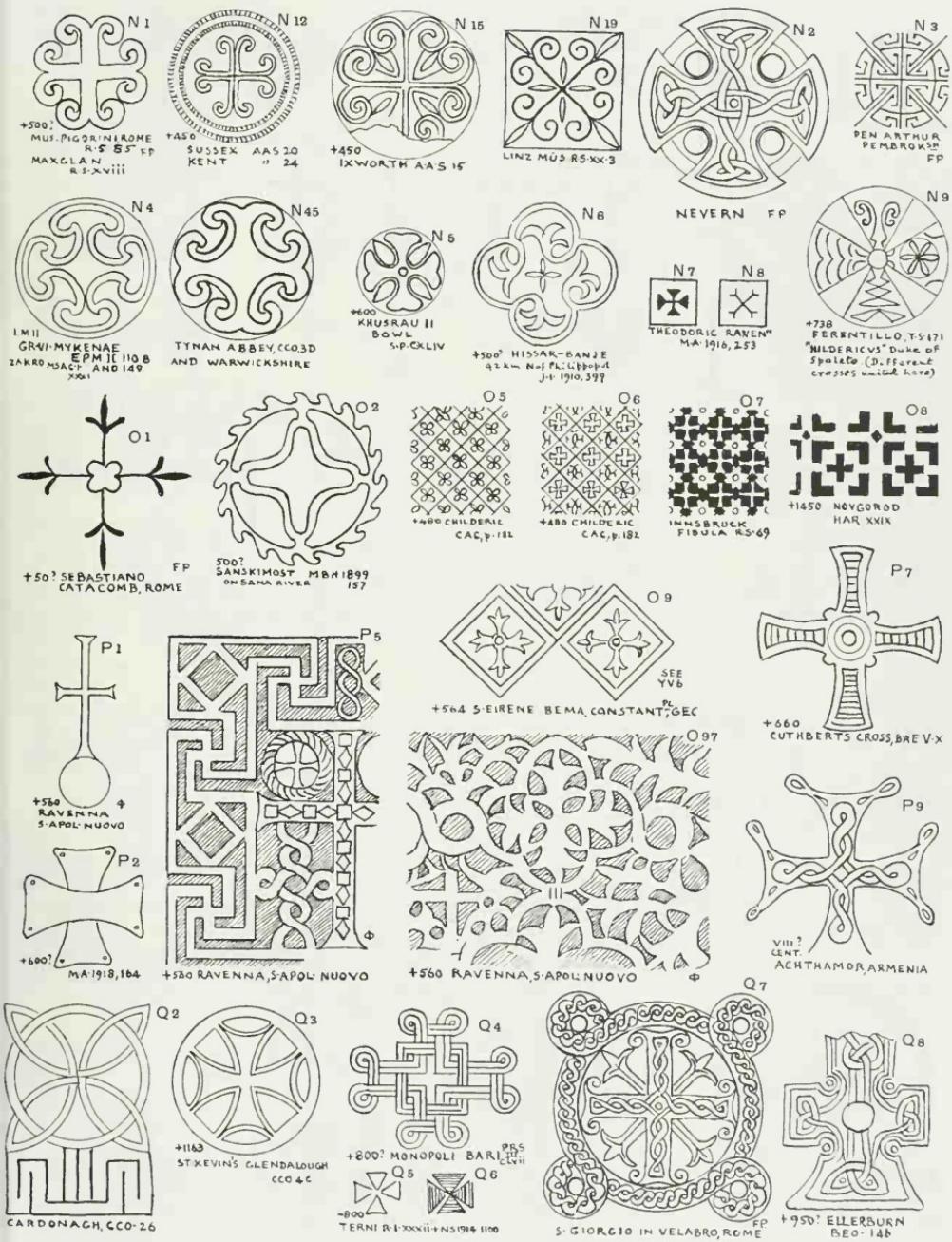
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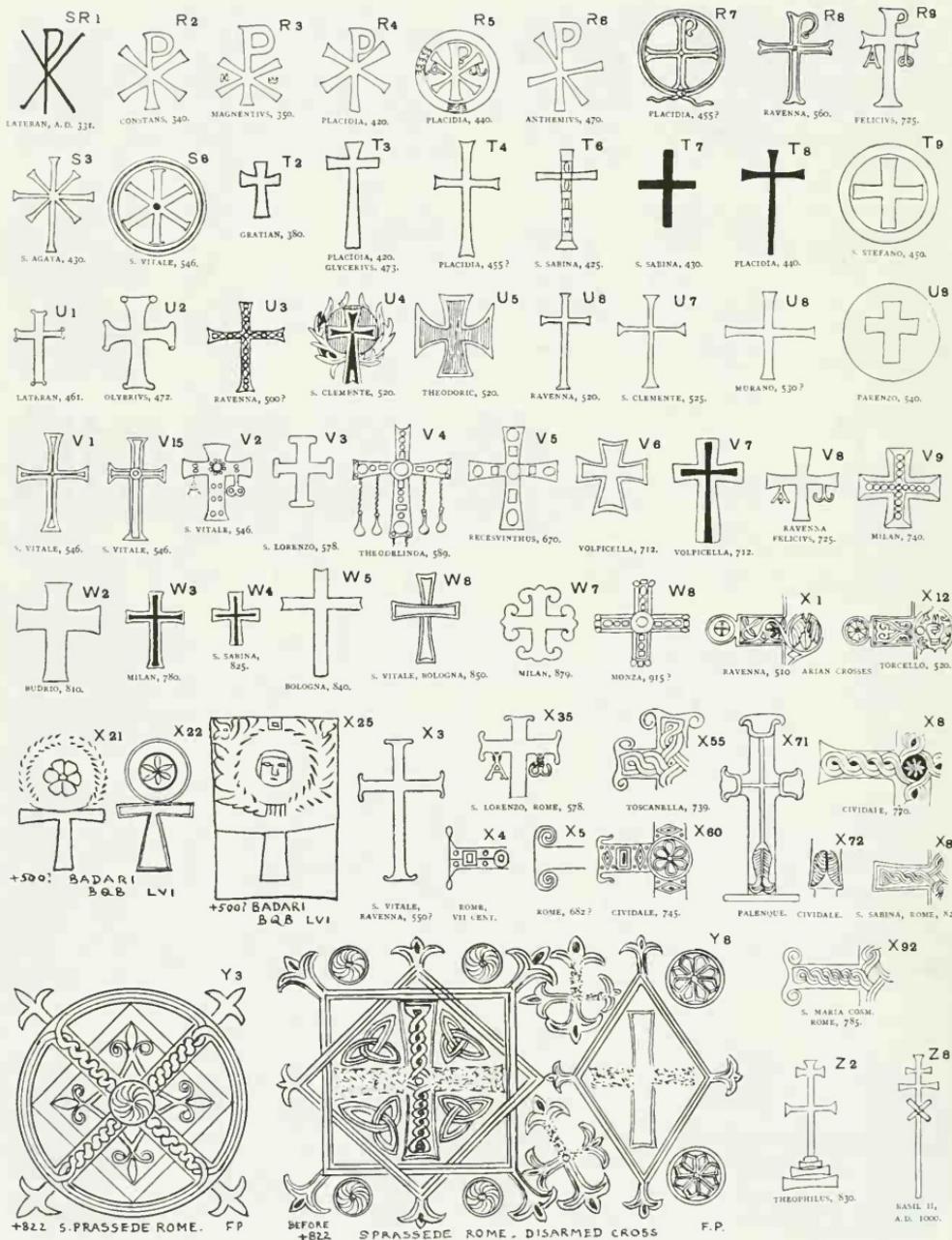


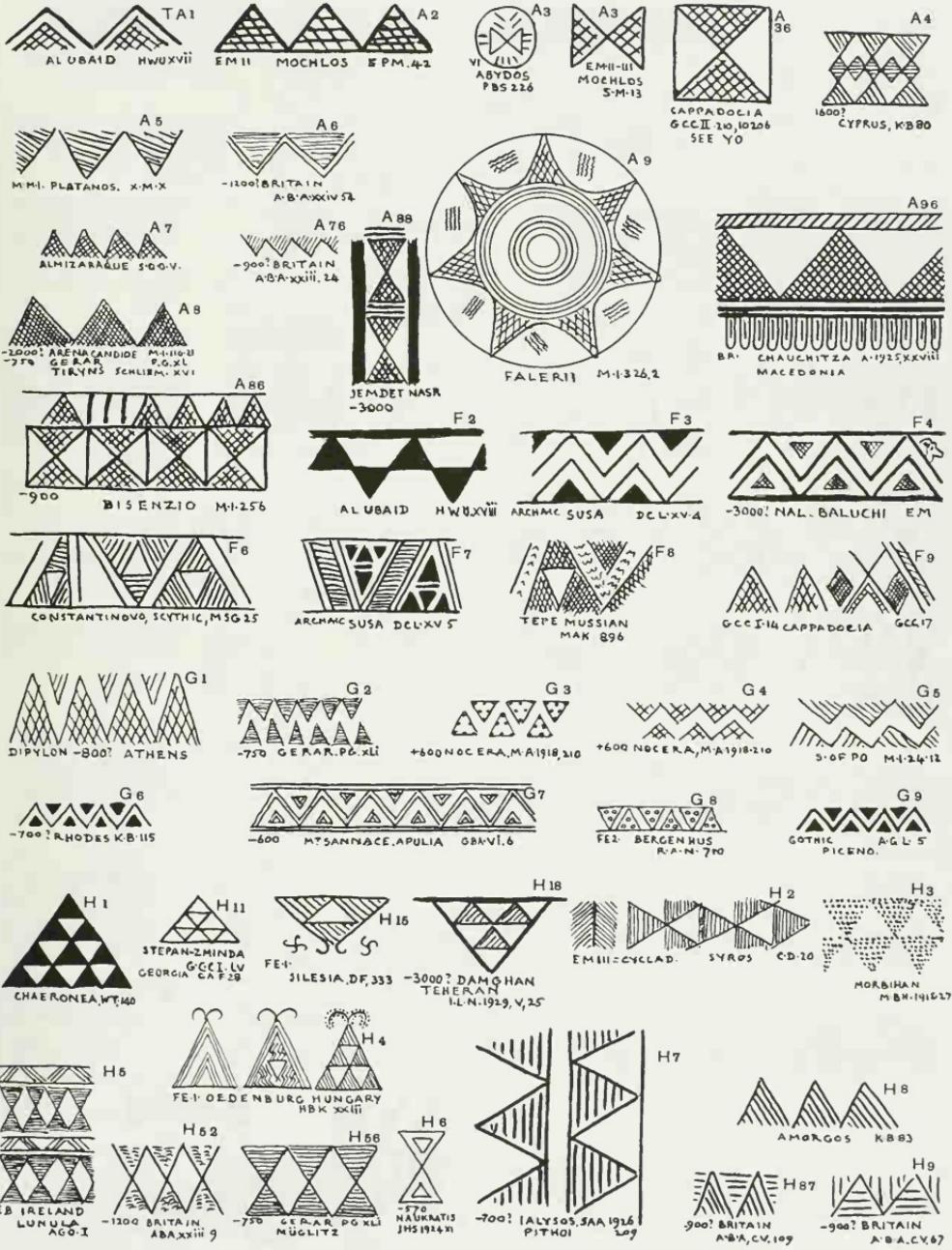


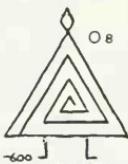
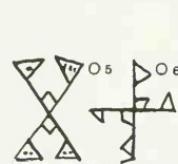
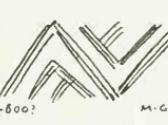
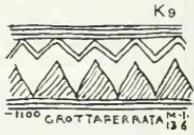
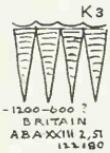


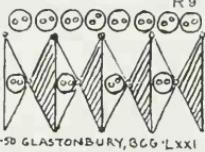
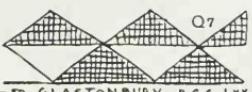




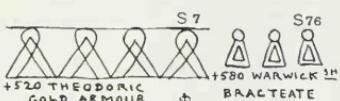
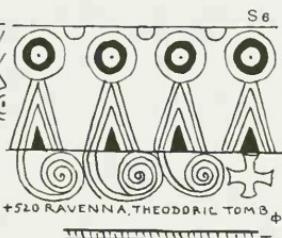
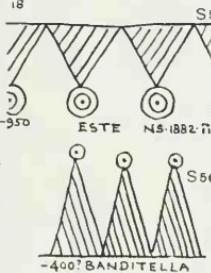
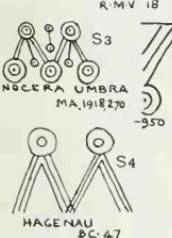
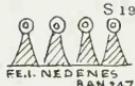
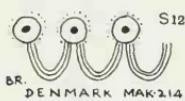
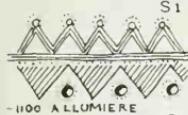








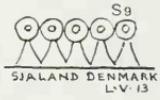
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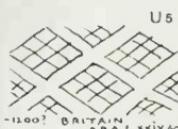
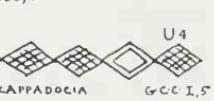
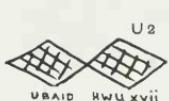
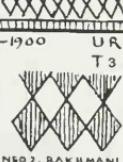
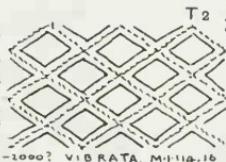
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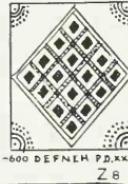
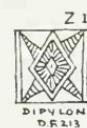
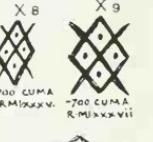
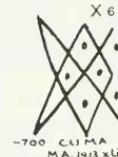
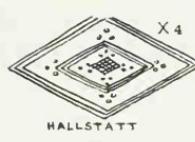
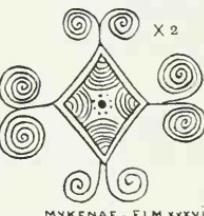
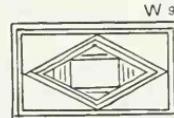
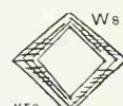
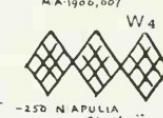
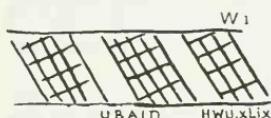
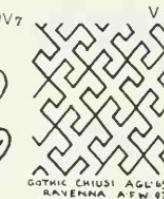
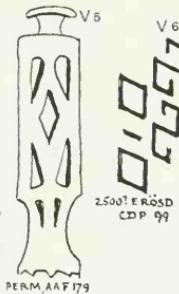
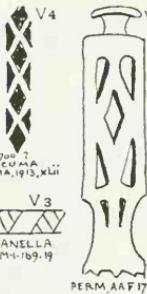
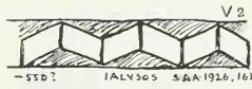
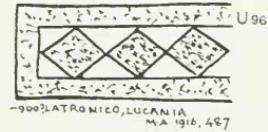
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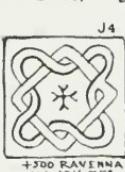
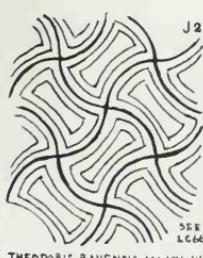
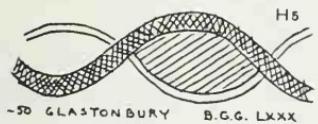
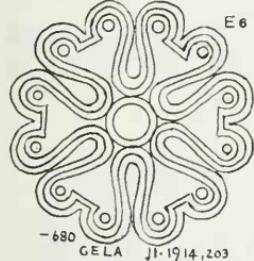
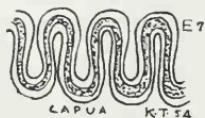
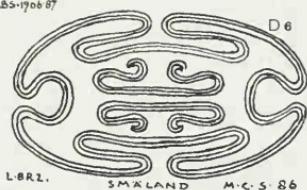
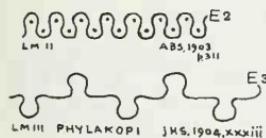
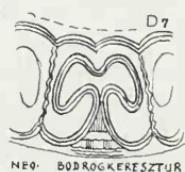
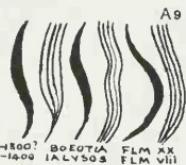
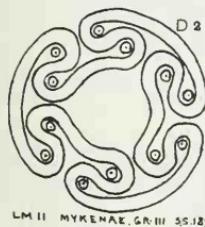
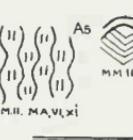
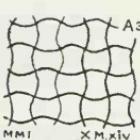
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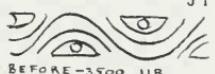
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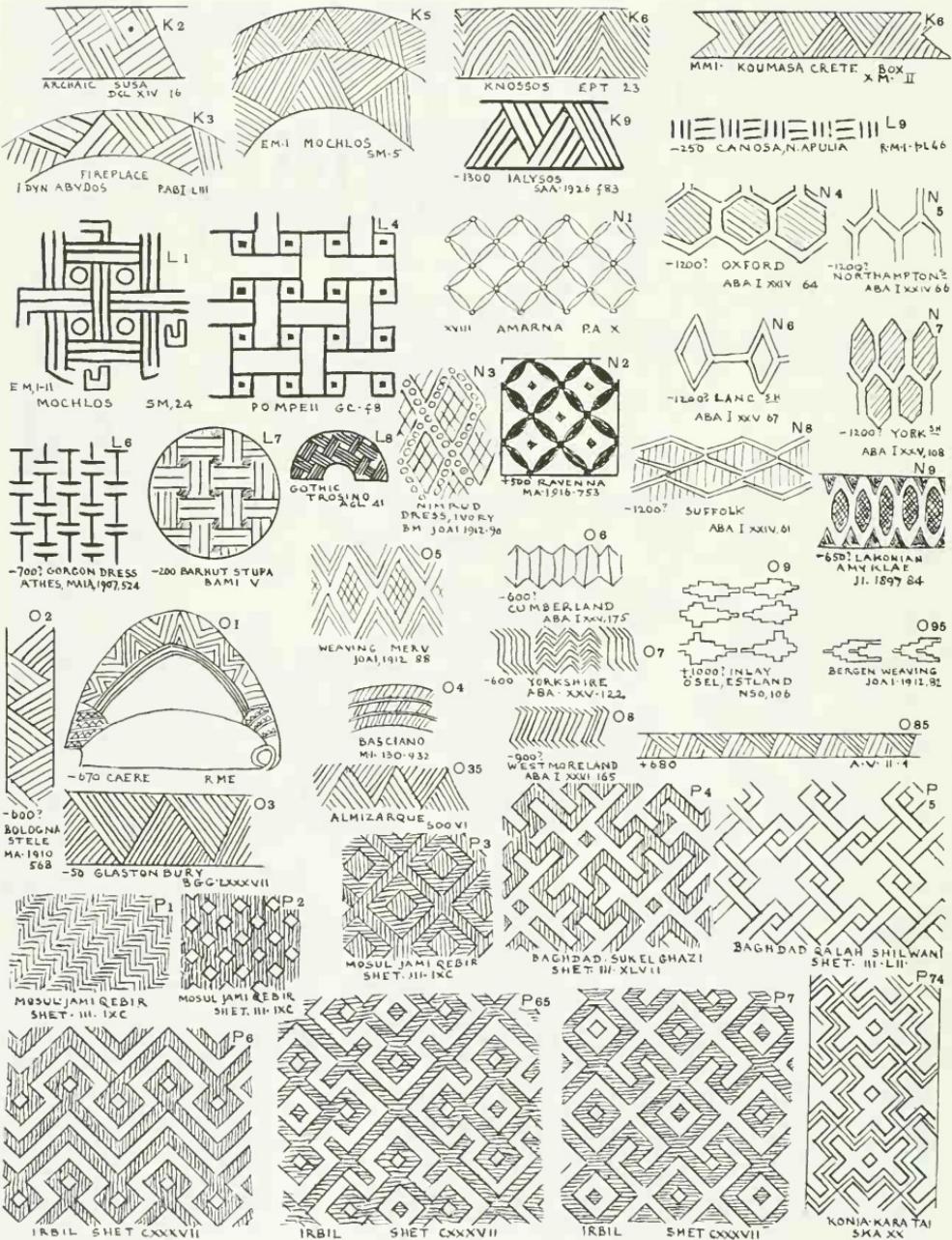


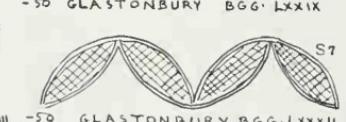
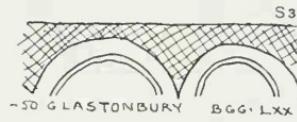
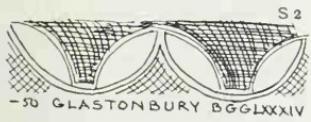
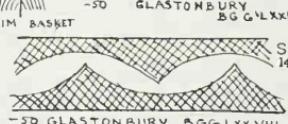
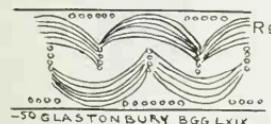
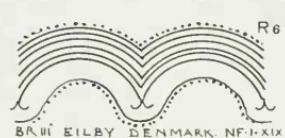
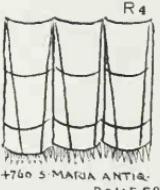
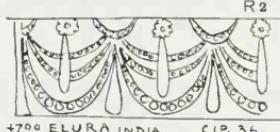
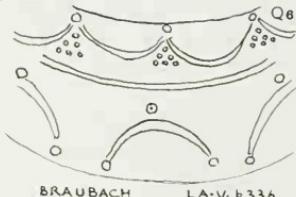
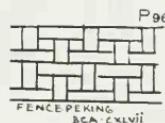
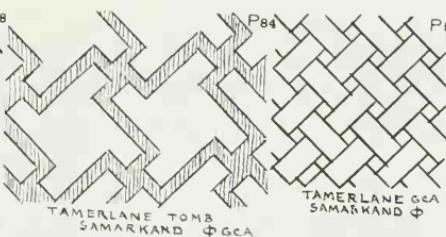
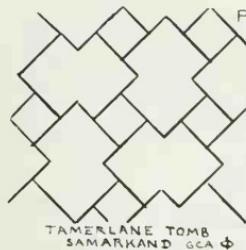




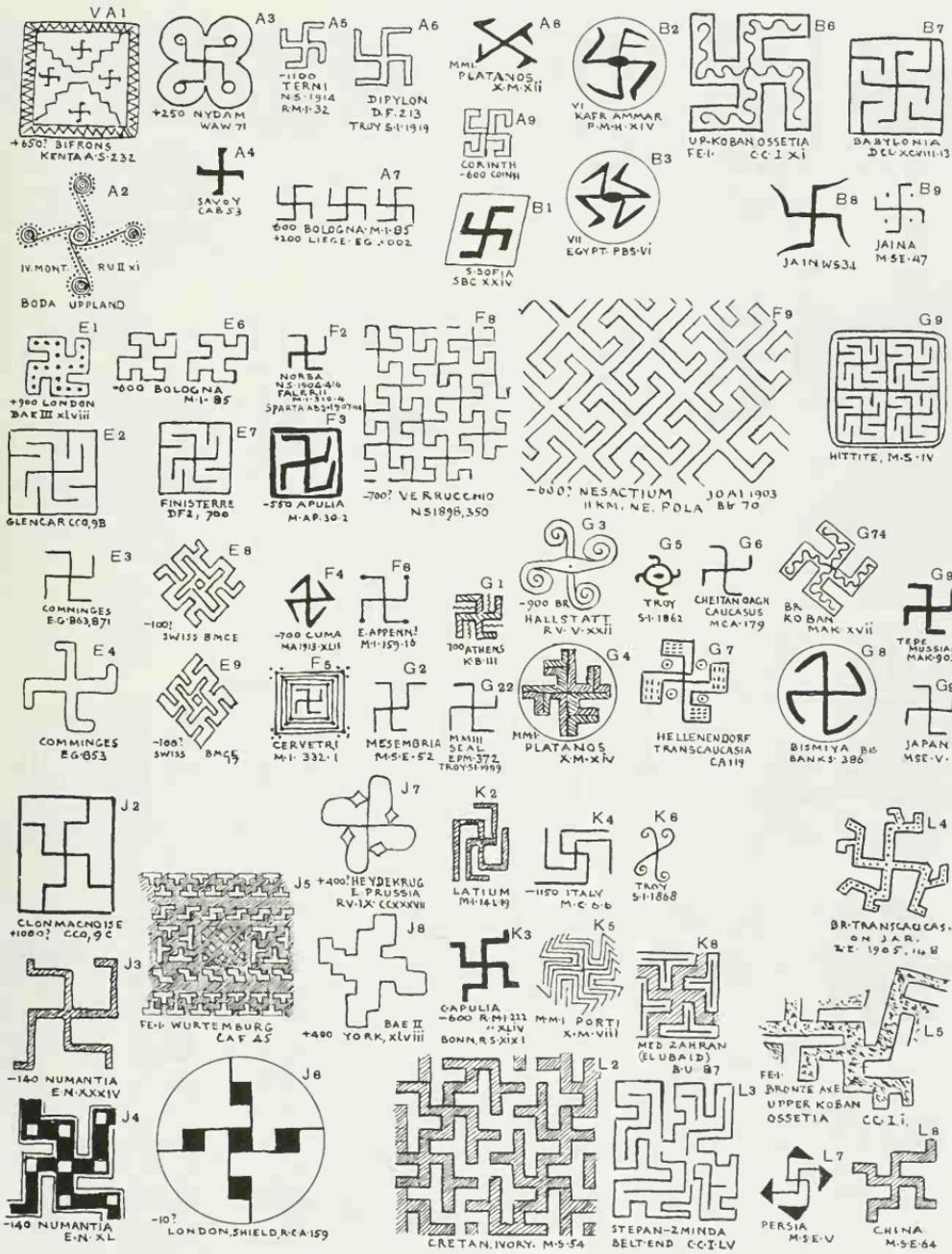
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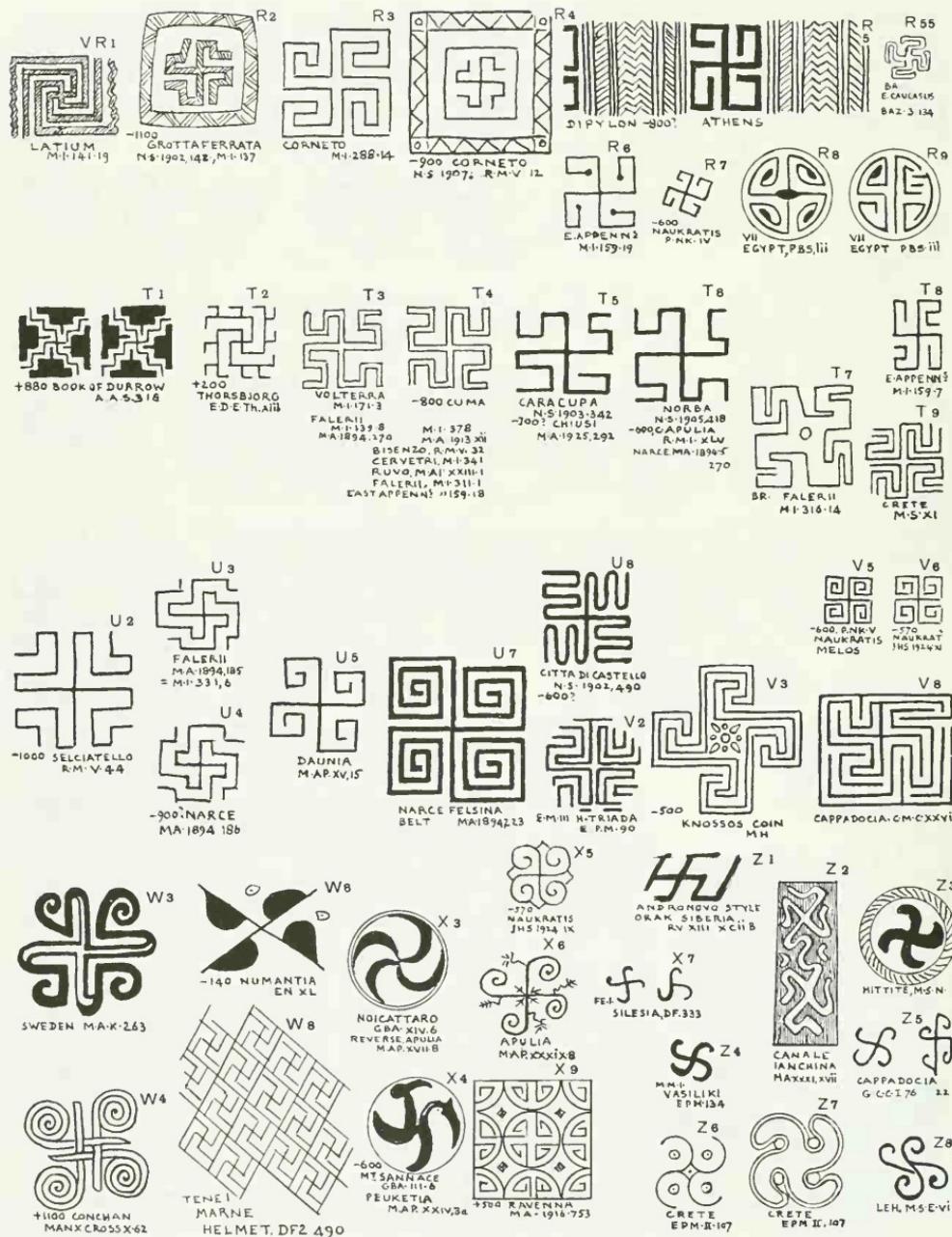


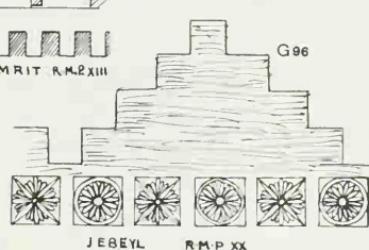
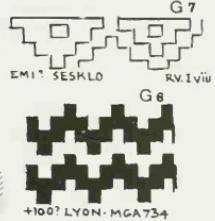
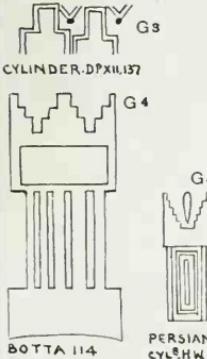
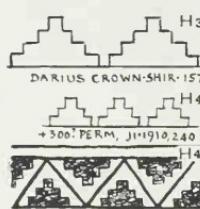
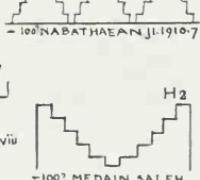
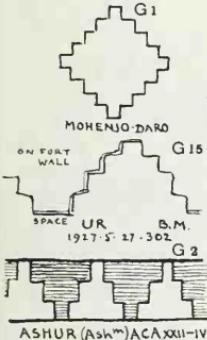
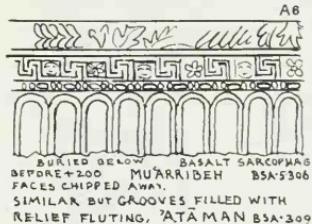
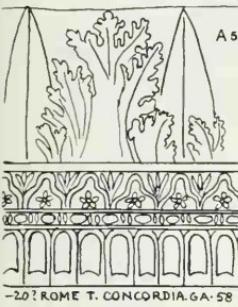
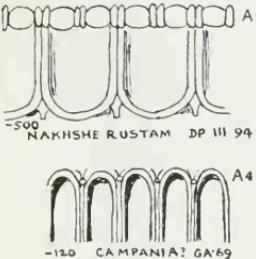
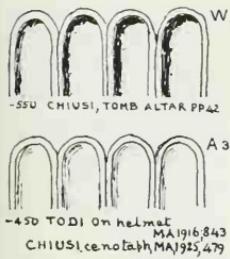


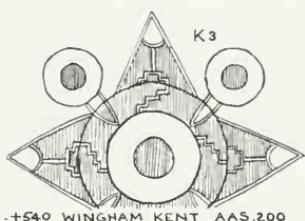
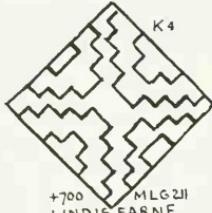
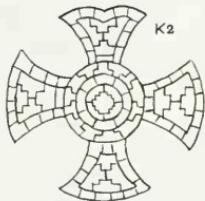
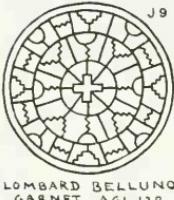
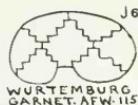
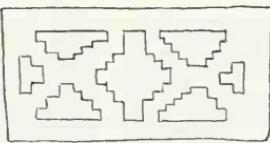


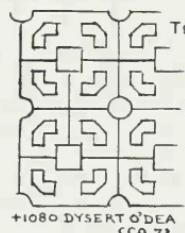
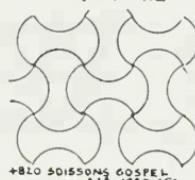
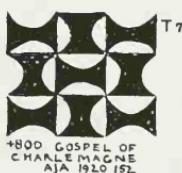
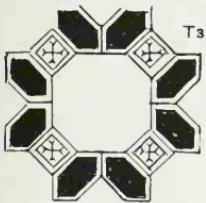
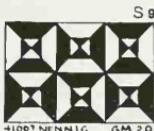
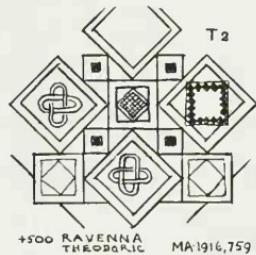
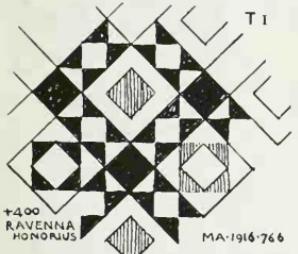
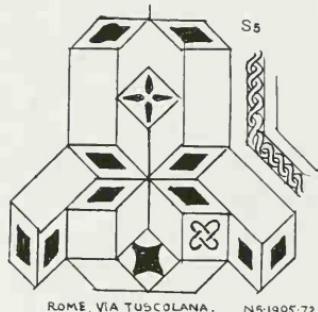
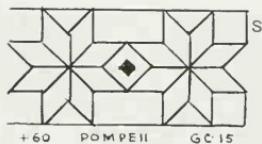
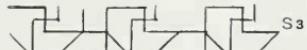
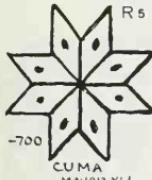
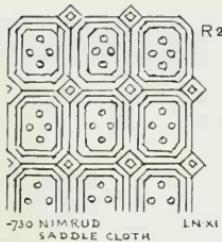


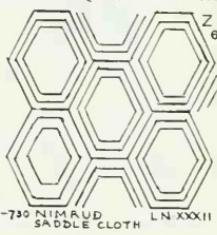
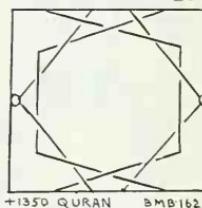
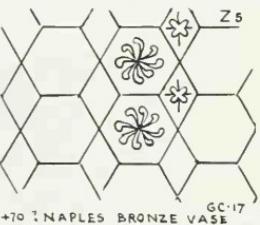
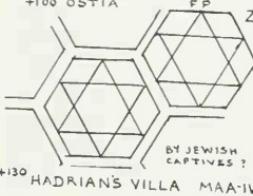
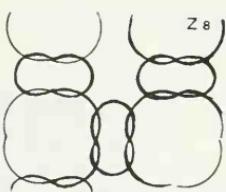
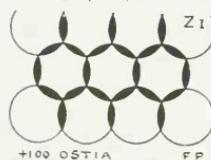
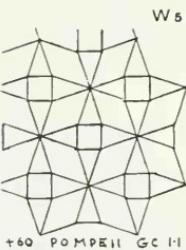
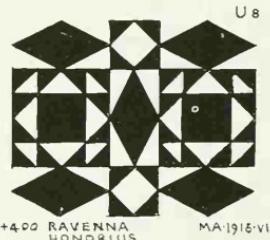
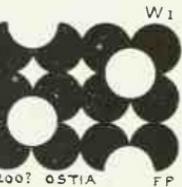
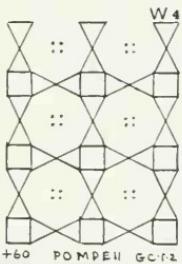
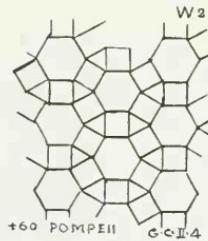
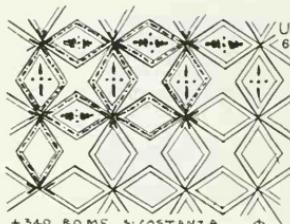
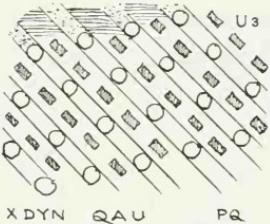
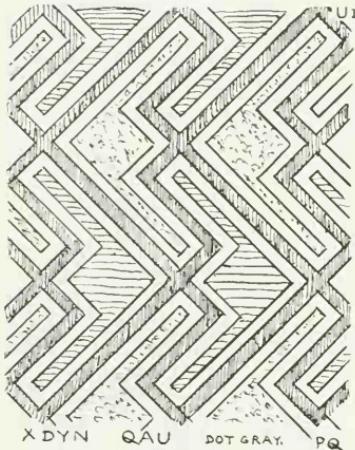


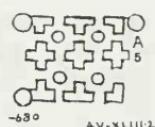




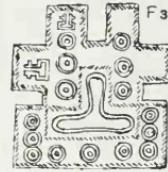
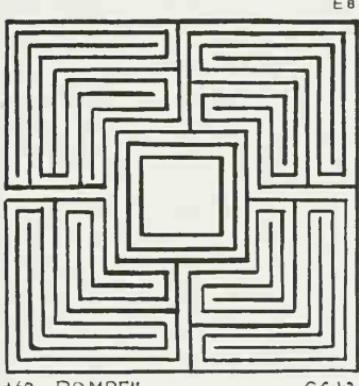




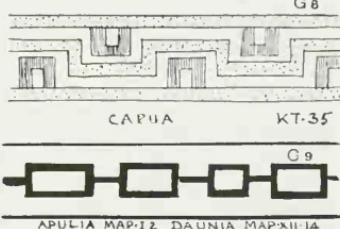
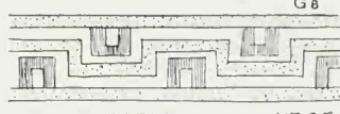
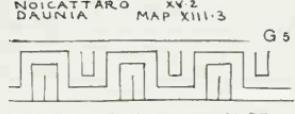
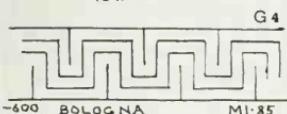
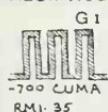


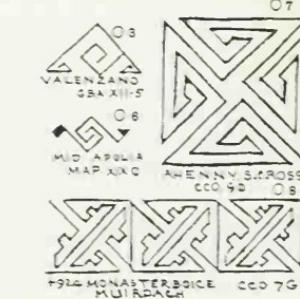
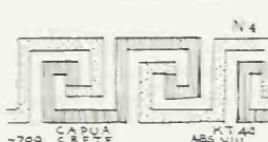
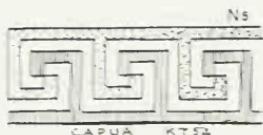
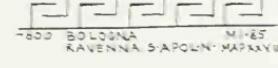
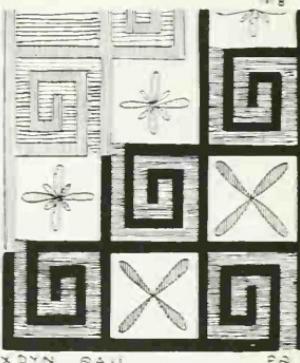
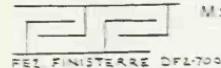
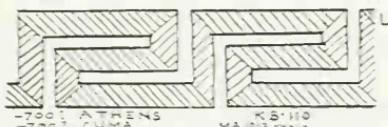
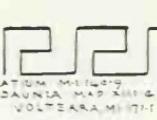
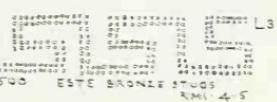
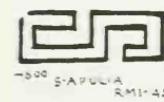
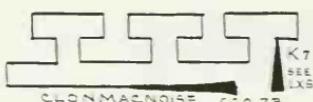


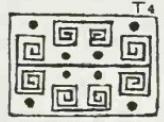
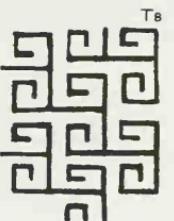
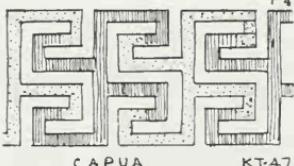
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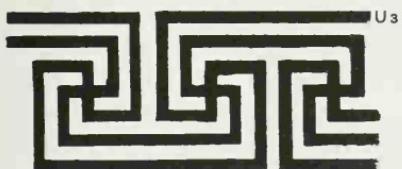
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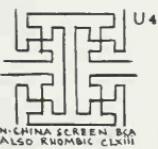
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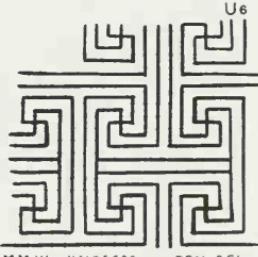
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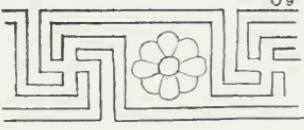
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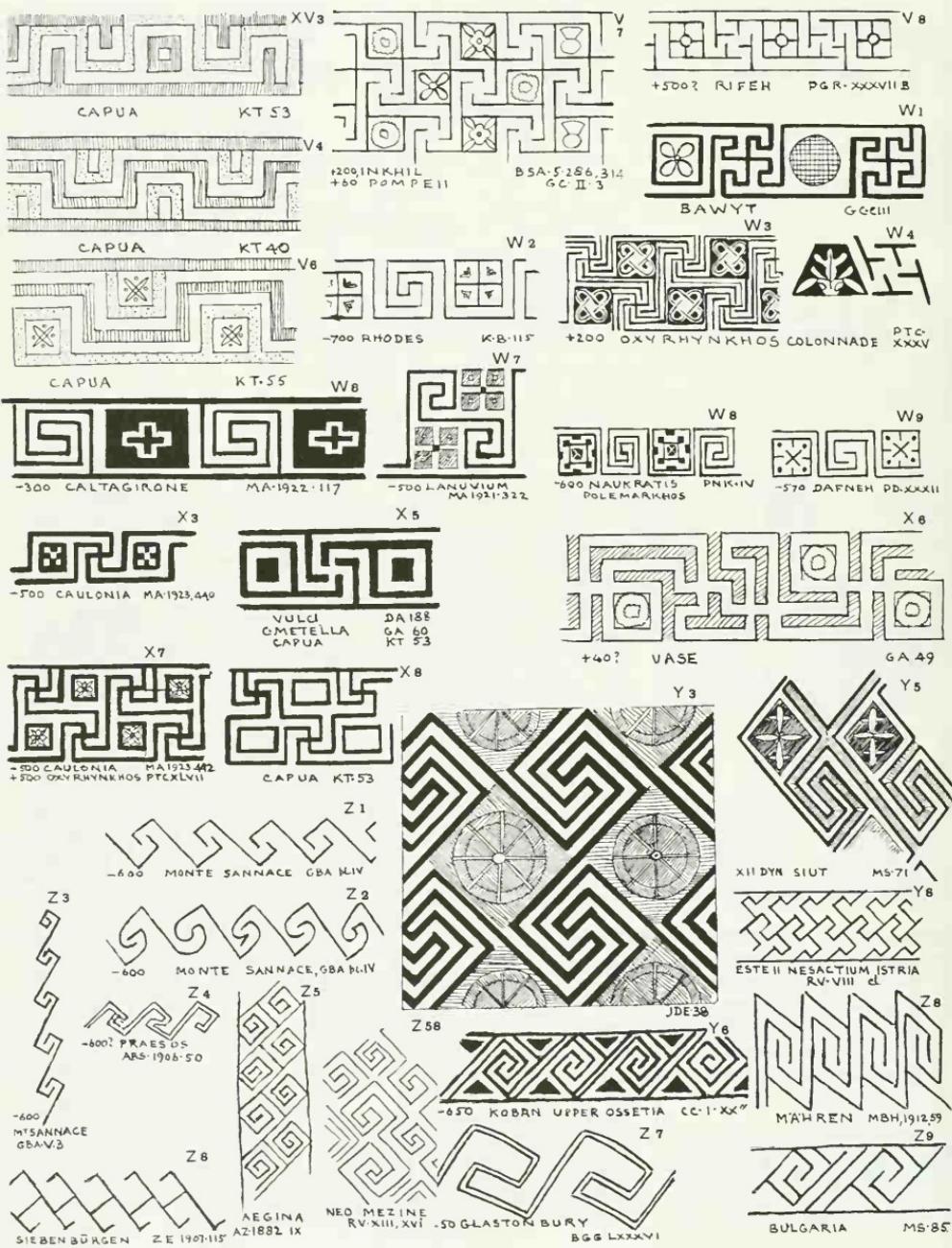


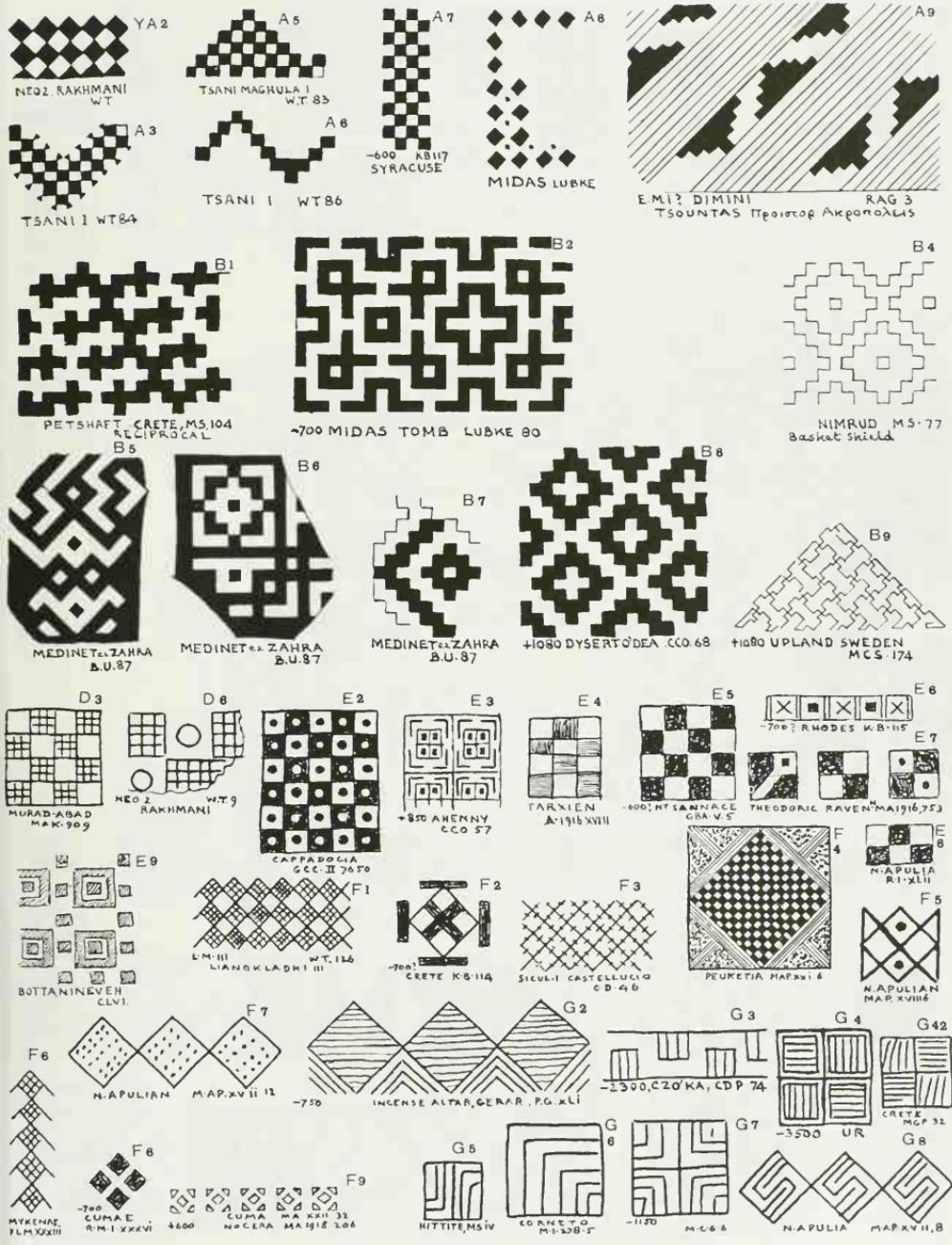
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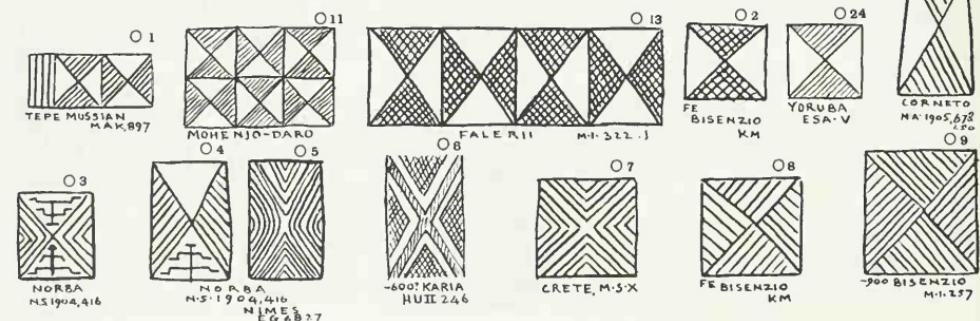
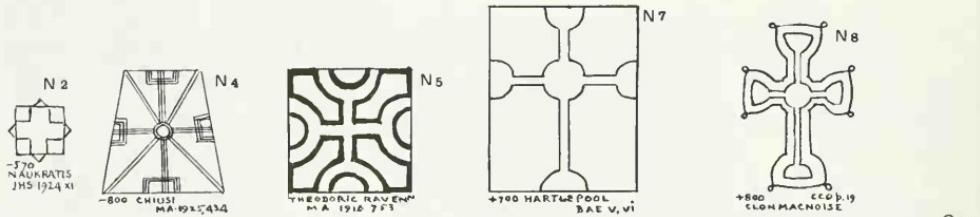
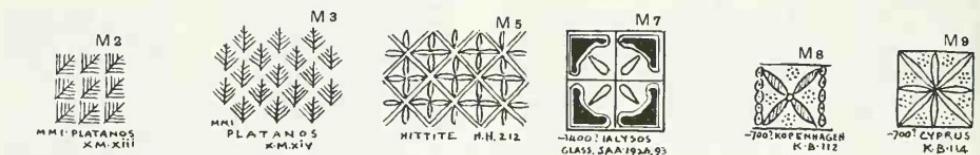
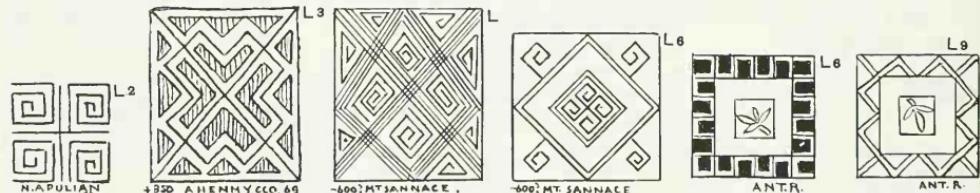
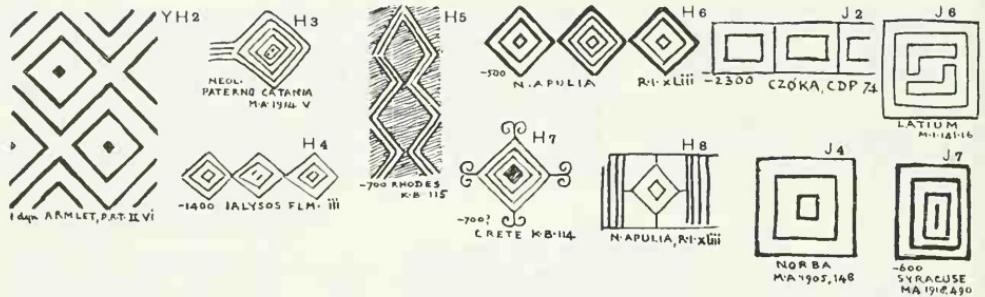


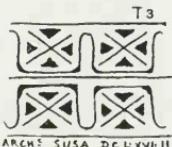
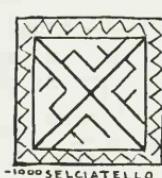
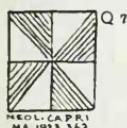
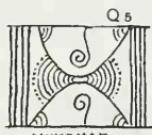
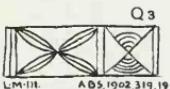
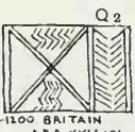
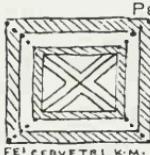
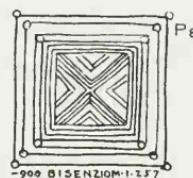
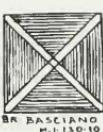
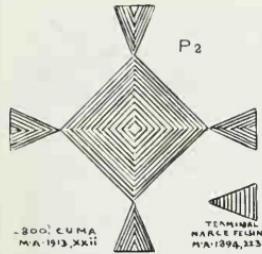
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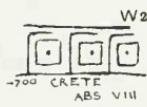
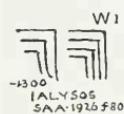
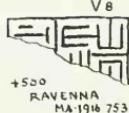
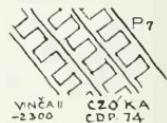
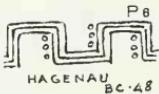
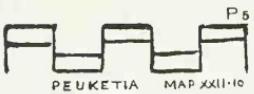
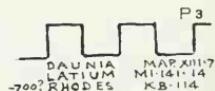
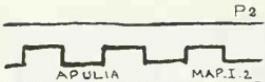
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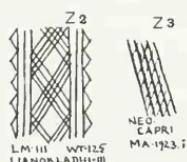
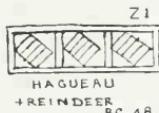
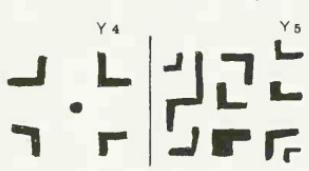
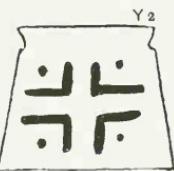
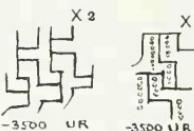








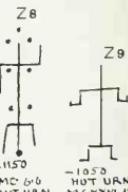
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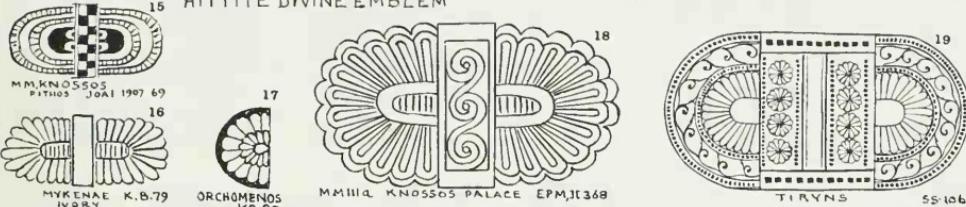


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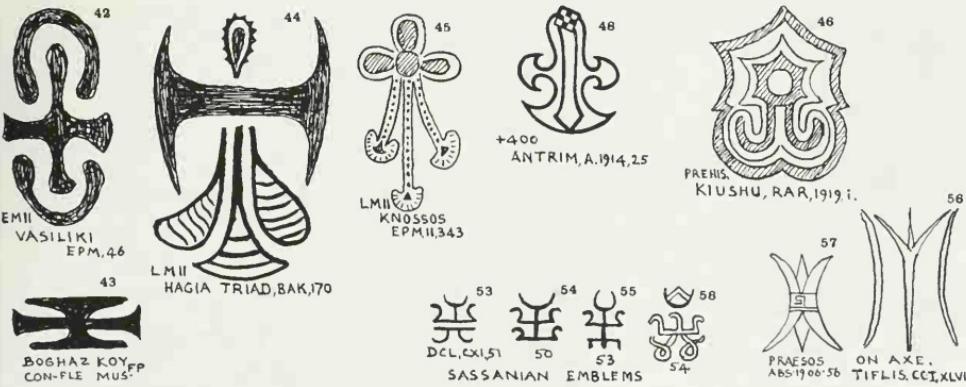
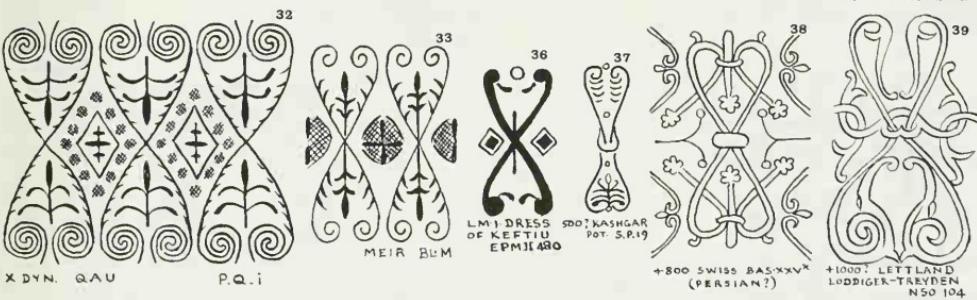
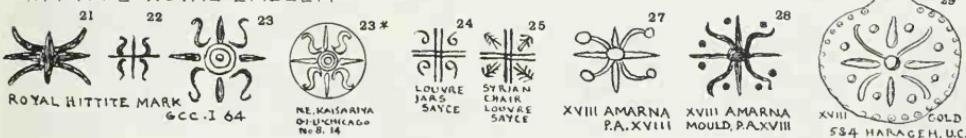


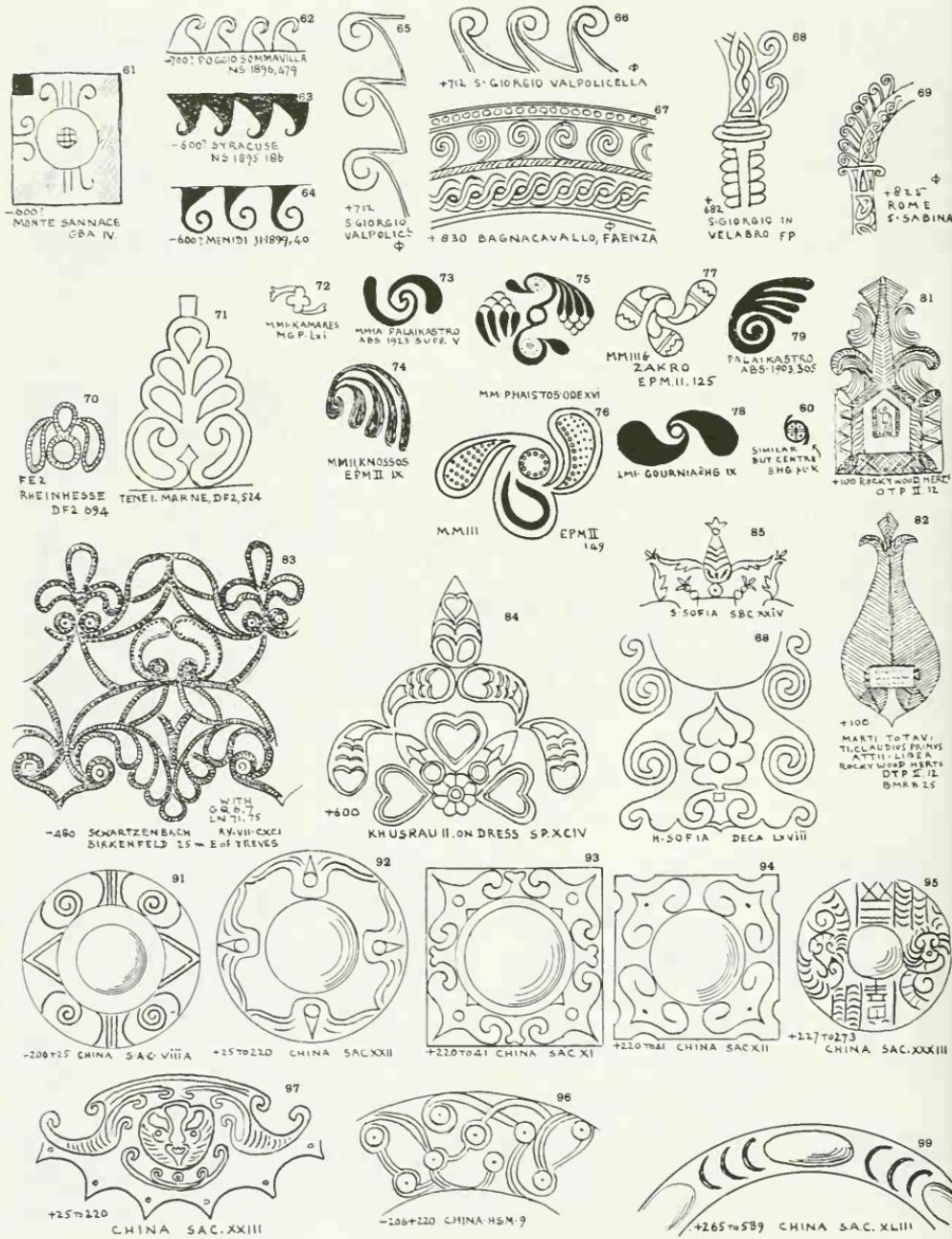


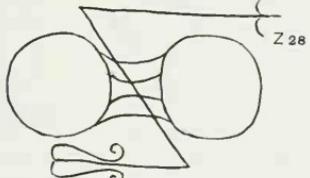
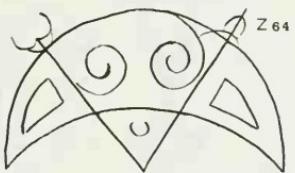
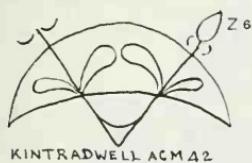
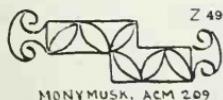
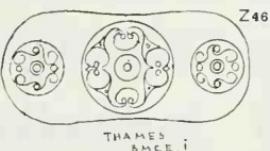
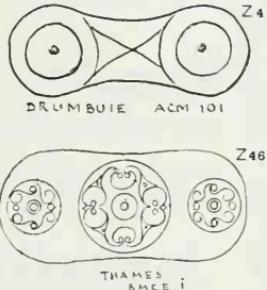
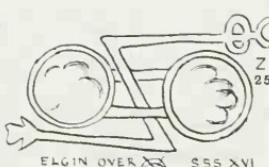
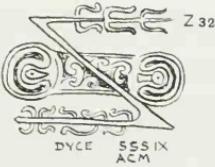
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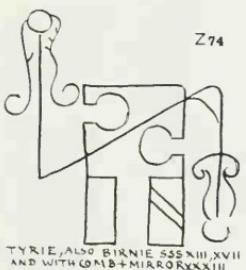
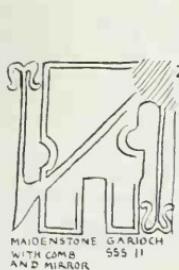
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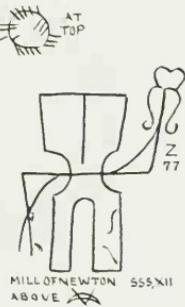




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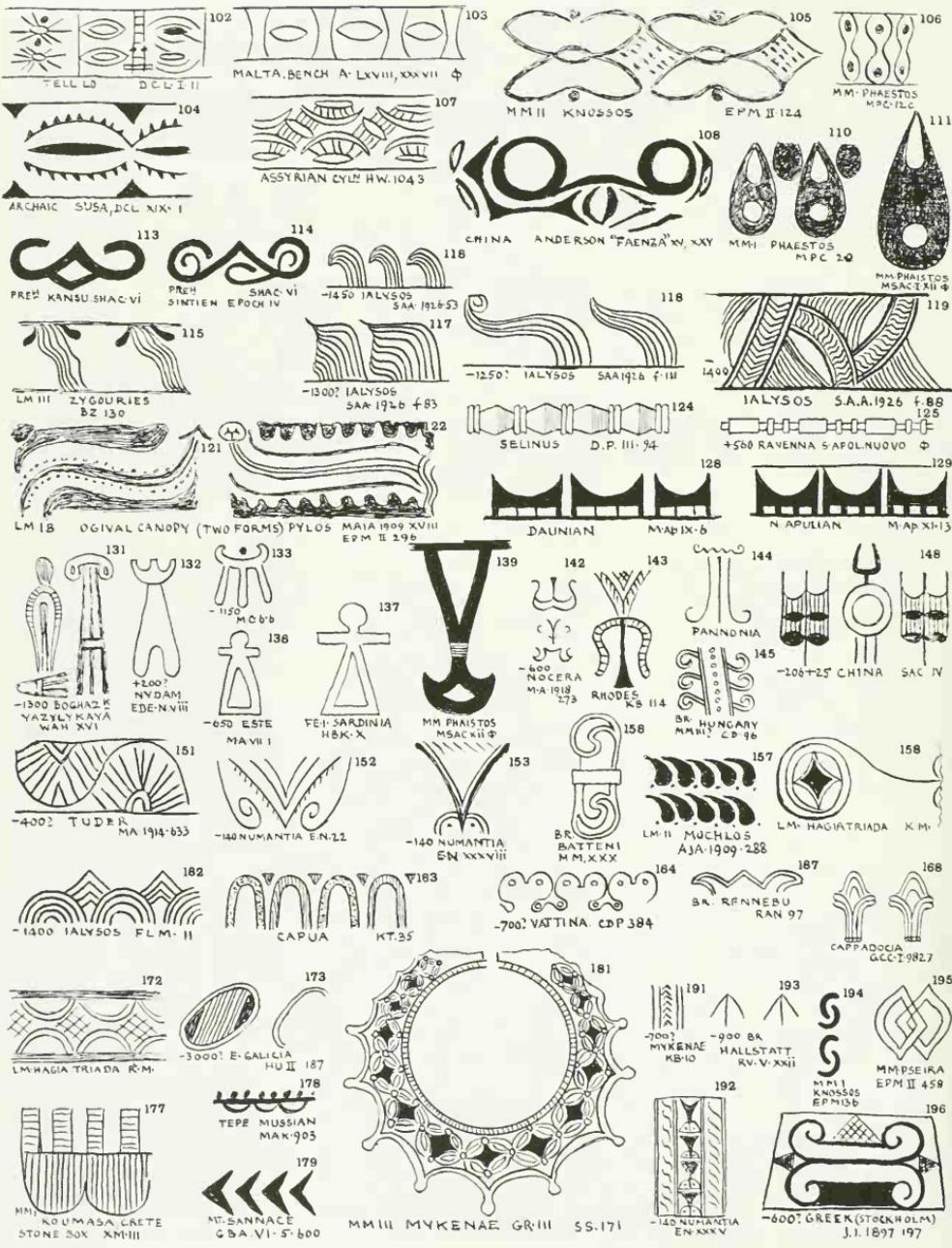
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